NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

One of the largest houses of the season greeted Evans and Hoey in their very amusing skit, A Parlor Match, at the Grand Opera House. Incessant laughter accompanied the unravelling of the pl—no, three acts. A lot of new business has been added since last season, and most of it is button-bursting. Charles Evans, as the Book Agent, was as indescribably comic as ever, and never allowed the fun to flag while he was on. His comedy is of the kind that jumps at once into the favor of ladies, and especially his love-scene with Innocent Kidd drives them to shrieks of laughter. Since leaving the variety stage, William Hoey has undergone a complete transformation. His Old Hoss improves with time, and is now a very distinct stage picture, drawn to the life in the quieter scenes. Mr. Hoey has a voice that could turn to pathos with very little effort, and a power in acting that would set it off. But there is no room for this in the slap dash of farce-comedy.

An important change in the cast is the substitution of Minnie French, of the French Twin Sisters, for Jennie Yeamans in the role of Miss Innocent Kidd. Miss French suffers little by comparison with the creator. Indeed, she was a surprise to those who had looked upon her as a fixed star in the constellation of song-and-dance. Her make-up as a minx of thirteen was perfect, and she acted the part capitally, winning the favor of the audience at once. Dan Hart's Captain Kidd was an excellent old-man effort. His irascible neighbor, Ephraim Bellomont, did not suffer at the hands of Frank Campbell. Harry Nelson, in a small part, displayed an excellent tenor voice. Nellie Page and Emilie Edwards, as the elder Kidd sisters, looked pretty. Maud Mowbray was an imposing Mrs. Kidd.

Taking Monday night as a criterion, A Parlor Match will have a rushing week at the Grand. Next week, the powerful melodrama, Alone in London.

* * *

The Mighty Dollar with the Florences attracted only a moderate-sized house to Daly's Theatre on Monday night. The comedy was acted with great vivacity alike by the principal and minor members of the cast, and the piece proved to be almost as enjoyable as it was when we first made its acquaintance ten years or so ago. The Hon. Bardwell Slote and Mrs. General Gilflory are as refreshingly amusing as of yore. The company, especially Messrs. Stirling, Holland and Searle and Misses Russell and Radcliffe, yielded excellent support. The Florences' engagement will conclude on Saturday night, when it will have extended over four weeks. The house will remain closed until Wednesday of next week, when Mr. Daly's capital company of comedians will begin the regular season with the production of The Magistrate, a piece which the author, Mr. Pinero, is at present rehearsing in Philadelphia.

* * *

Michael Strogoff, with its fine scenery and ballet and capable dramatic cast, is drawing large houses to the People's Theatre this week. Both as play and spectacle this production presents many attractive features.

* * *

The Comedy of Errors is being presented for the last times at the Star Theatre. Messrs. Robson and Crane have had a succession of large audiences during the run of this production, and there is in all probability a prosperous tour awaiting them on the road. On Monday week Mary Anderson will begin her engagement at this house under Mr. Abbey's direction. As You Like It has finally been decided upon as the bill for the opening night. Miss Anderson will be supported by J. Forbes-Robertson, F. H. Macklin, James Taylor, Misses Billington, Macklin and Tilbury. The sale of seats will begin next Wednesday. The prices adopted will be the same as used during the Irving season.

* * *

A good deal of free advertising is all that came from the discussion whether Mr. Dixey should or should not go to Boston. He is still at the Bijou, and there he will remain as long as Adonis draws and pleases. The present week was advertised as positively the last, but no alarm may be felt on that score, for we shall not see the last of this attractive entertainment for some time to come. If Dixey can stand it the public can. The 400th performance will be celebrated on Friday night.

* * *

Mr. Mayo is playing Nordeck for the fourth week at the Third Avenue Theatre. The Moral Crime will not directly succeed this excellent drama after all, for after leaving the Union Square it is to be taken to Brooklyn for a week before reaching the Third Avenue. Mr. Mayo's business has picked up steadily, and several times, when the weather has especially favored, the houses have been quite large.

* * *

The Lyceum Theatre has secured a genuine success in In Spite of All. The audiences have not only filled the beautiful little house, but they have been composed of fashionable people. Club men and society belles alike find a satisfaction in witnessing this little play, for it stimulates interest of an unusually simple sort, and with its quietly effective story sharpens the most jaded appetite. To escape from the ruck of melodramas and horseplay productions and pass an evening at the Lyceum is as refreshing to the urban spirit as a day amid trees and flowers and babbling brooks. Sweetly sad and delightfully natural is Miss Maddern's impersonation of Alice, the wife who fights for and wins her husband's love and constancy. Mr. Plympton as Clandenning is manful and earnest, although the character is one that repels sympathy and is therefore fraught with difficulties to the actor. Of Madame Dolaro's Stella it is impossible to speak too highly. Her accent and intonation are marvelous; her representation of the capricious, coquettish, albeit good-hearted, opera bouffe singer is faultless. Mr. Mansfield deserves much commendation for his very humorous characterization, the foreign impresario. It is worthy to rank in artistic excellence with his famous Baron Chevrial. How long In Spite of All will be played at the Lyceum Theatre it is not possible to say. Miss Maddern's contract ends within a fortnight. Whether she will remain as a member of the stock company that it is possible may be formed by Mr. Mackaye with the principals in the present cast for a nucleus, or whether she will take the piece away with her on the road, has not been determined. Mr. Mackaye has got material for one of the best companies ever seen in this city. He should by all means keep it together.

* * *

A Moral Crime is drawing large audiences to the Union Square Theatre. The piece will be played until Saturday week. On the Monday following the house will be closed for a dress rehearsal of Romeo and Juliet, and on Tuesday, the 13th, Margaret Mather will make her first appearance before a metropolitan audience. This event is anticipated as one of the most interesting of the season. Miss Mather has been a pronounced success in all the leading cities save this, and the judgment of our thoughtful and intellectual playgoers will, it is hoped, crown the unanimous verdict rendered elsewhere. Aside from Miss Mather's personal performance, this production will be notably elaborate. The supporting company numbers many players of established reputation in its ranks. The scenery and costumes will be simply magnificent. No Shakespearean performance, not excluding Irving's justly famous revivals, has reached the superb degree of beauty that will mark every feature of this remarkable representation. Manager Hill has spared neither care nor expense in designing the *mise en scene*, and the results are certain to reward his liberality.

* * *

Anselma is in its fourth and last week at the Madison Square Theatre. The performance has attracted large numbers of people. On several occasions there has been only standing-room. Madame Janish will leave to play an engagement in Philadelphia next week, while Mr. Palmer will begin the stock season at the Madison Square with Sealed Instructions. The run of this admirable play, it will be recalled, was interrupted by the close of the last regular season. It is to be acted until Saints and Sinners is ready for production.

* * *

Whose Can It Be? after a run of four weeks ends its career at Tony Pastor's on Saturday night. The farce is a very funny one, and it bids fair to meet with as much favor elsewhere as any of the successful light attractions of this order.

* * *

Old Lavender has entered its second month at the Park Theatre. The piece is a genuine hit and Mr. Harrigan is pretty certain to continue it for a good while yet.

* * *

Paquita will be taken off at the Fourteenth Street on Saturday night, and with its withdrawal the stock season, from which Mr. Campbell hoped so much, will come to an end. The boards of this house are to be given over next week to Evangeline, from which Cheever Goodwin has, it is said, carefully extracted the chestnuts and freshened up the whole affair. There will be a bright company engaged in the extravaganza, including Misses Templeton and Verona and John Mackay.

* * *

Kellar's entertainment draws big houses at the Comedy. It is a unique and thoroughly novel display of ingenuity and dexterity.

The Musical Mirror.

The 100th performance of Nanon, at the Casino, this (Thursday) evening, will attract a brilliant gathering. It is the first celebration of the sort with a production which represents Manager Aronson's acumen. On Monday next Signor Perugini is to supplant Mr. Carleton in the cast as the Marquis D'Aubigne. The role was written for a tenor voice. It was transposed to suit Mr. Carleton's requirements. Perugini's co-operation will restore the charm of symmetry to the representation.

* * *

The Mikado continues to fill the Fifth Avenue Theatre to overflowing every night. The gala performance last week gave an additional boom to the authorized production.

* * *

The burlesque Nanon at Koster and Bial's is in its fifth week. On Sunday next the sacred concert at this establishment will be rendered novel by the appearance of the Hungarian Gypsy Band. There are thirteen performers.

London Gossip.

LONDON, Sept. 19.

Howard Paul's Entertainment and Operatic troupe met with tremendous success at the Brighton Aquarium last week, every seat being occupied a few minutes after the doors were opened. Over 6,000 visitors patronized the Entertainment. By the way, Mr. Paul is evidently an industrious man, for during his recent seaside tour he has found time to edit a book of comic sketches with the capital title, "Not Too Funny—Just Funny Enough." He is also under contract to furnish, as usual, several Christmas annual tales, to the special holiday numbers of magazines in London. On the 24th he pays a brief visit to America, having engaged a stateroom on the White Star steamer *Germanic*. Mr. Paul is most versatile, and his refined drawing-room style of entertainment never fails to amuse the brightest classes of his visitors, many of whom are his social intimates in private life. His entertainment includes recitations, opera and musical sketches. Locked Out is one of the best of the latter.

By the way, Carlotta Le Clercq announces her matinee for next Saturday at Ladbrooke Hall at 2 P. M. Hester's Mystery, by permission of the inimitable J. L. Toole; scene from Tennyson's "Idyls of the King," arranged and adapted by Miss Le Clercq herself, a recitation by Fuller Mellish; balcony scene from Romeo and Juliet—(Romeo, Hamilton Piffard; Juliet, Blanche Horlock, both making in the Shakespearean lovers their initial stage appearance). The performance concludes with the musical comedietta, Why Don't She Marry.

Miss Le Clercq conducts a really model school of dramatic training, acting in London on special occasions. She will always be as great a favorite with the theatre-going public as she was in the days when she helped make Fechter's transatlantic fame. It is a pity that there are so few sterling artists among the rising young ladies on the stage, as can be mentioned in referring to such names as Carlotta Le Clercq, Ada Dyas, Ida Vernon, Agnes Booth and others of the same artistic power. However, many young ladies are unwisely allowed by London managers to waste their dramatic sweetness on the provincial air, some never falling across the lucky chance of illustrating themselves properly before a more appreciative London public. Such an instance occurs lately in the person of a Miss Eugenie Vernie, who has played in India, but, save for some provincial engagements, has never, I believe, gotten nearer London itself than one of the out-of-the-way suburbs of the Metropolis, and then only in consequence of the sudden indisposition of a better known lady whose place she cleverly filled at a few hours' notice. Miss Vernie, a juvenile leading lady, is young, pretty, graceful, speaks with a delicious accent, dresses faultlessly, and reads with admirably intelligent grasping of the author's meaning in his text. I should like to see Miss Vernie get on professionally. Another actress, a quaint soubrette, is Alice Chandos who, when permitted to exercise to the full her innate sense of the dramatic requirements of a soubrette role, always invests the same with an original charm. If stage managers who are not themselves actors, would only cease to drill people to walk, talk and think by rule, there would be more chance of a natural school of acting, and the success of that true art which conceals art. These two young ladies would be well placed in a regular London stock company, as also would a Mr. Gifford Stacey, a young actor too little known yet, but who may be favorably compared with John Drew in his methods.

Perhaps there is one exception to the rule that people tire of old plays of the champagne-sparkling order. This exception is in the Vokes troupe. Much of their perpetual charm lies in the fact that they are tremendous workers, and are a devoted, loving family circle. They sail for the land of the Stars and Stripes on the *Adriatic* in a few days. With them will go that very bright one of the sisters, now Mrs. Cecil Clay, who fills the place of the late pretty Jessie Vokes, who never more will charm the world with her talents. Brandon Thomas, the ready-writer, also goes with the Vokes company. Mr. Thomas has written many short plays, one of the most successful being The Color-Sergeant. Comrades, another of his pieces, has made a pronounced hit.

Speaking of pronounced hits, William Terriss made one by a bit of realism lately outside of footlight realms. Sailing not long since in a small boat in the English Channel, near Deal, he saw a lad in bathing seized with a cramp. Mr. Terriss promptly plunged into the water, while his little son of twelve flung him a helping rope. The boy in the water was saved, and a day or two ago the Royal Humane Society awarded the courageous young leading man the medal of the Society. Mr. Terriss deserves the medal, and every one is delighted that he received it.

To go rapidly from grave to gay, the Moore and Burgess Minstrels now enter their twenty-sixth year as a regular company in London. The bill-of-fare they present is capital, and keeps their crowded audiences in the best of good nature evening after evening at the popular St. James' Hall, Piccadilly. One attractive feature is their juvenile negro choir. Little fellows they are, dressed in knickerbockers, and blacked up like regular young Ethiopians. Their voices are very sweet, and they give several new songs and choruses with excellent effect.

This reminds me that a course of lectures begins on Oct. 1, at 8 P. M., on the historical development of glees and part-songs, at the City of London College, White Street, Moorfields.

A. W.

Sir Arthur Unbosoms Himself.

"Sir Arthur will see you if you will step this way," said a ball boy of the Hotel Brunswick to a representative of THE MIRROR on Monday morning last. Up the broad flight of carpeted steps, and through a long corridor to a door that bore the number "21," and the scribe's knock was answered by a cheery "Come in!" The room was elegantly furnished, but even before this fact could be thoroughly noted, the famous composer of Pinafore, The Pirates, The Mikado and a score of other operas, Sir Arthur Sullivan, had stepped forward and cordially greeted the visitor.

"You must, as a representative of the journalistic profession," he began, as the reporter sat down, "pardon me if I do not feel toward you in the kindly spirit that I ought; but I have an impression that the papers have not acted rightly toward me. If a gentleman comes to me and I treat him as a gentleman, why should he not have the courtesy to treat me in the same way? Instead of that, how have the newspapers spoken of me? They have dilated on the fact that I have a slightly bald head, and that I am stout. Why do they not criticise my work instead of my personal appearance? Then the way one paper spoke of the chorus; it was simply shameful. The ladies of the Mikado company are refined and retiring, and but little like the creatures which are pictured to the public. Why, yesterday I took the entire company up to West Point on the *Sylvan Dell*, and we had a most delightful time. It would have surprised you to have seen the musical acquisitions of the company. There was a piano on board, and some of the members played such pieces as Chopin's waltzes, while the ladies sang, accompanying themselves. The *menu* was printed on pretty Japanese cards. All of the company—at least those engaged behind the scenes—were with us. At West Point we were shown all about, and enjoyed ourselves greatly."

"Were you pleased with your reception last Thursday evening?"

"I was both flattered and delighted at the manner in which I was received. Some of the papers have stigmatized my making a speech on that occasion as in bad taste. After a man has been kicked into the gutter and tossed about like a cork in a whirlpool, hasn't he any right whatever to retaliate? As for the American public itself, I like it very much. They have the instinct of seeing a point and showing their appreciation on the instant that makes it a pleasure for a company to play before them. I have no right to grumble about either the financial or the artistic success of The Mikado at the Fifth Avenue Theatre, for it has been playing, according to the books, to between $9,000 and $10,000 every week."

"Were you badly disappointed at the Judge's decision in the Mikado case?"

"Well, I hardly know just what to say about that; but there is one thing I wish to state most distinctly—and that is that I have no wish or desire to complain of the Judge's ruling. As he himself said, it was not his place to make the law; he was only there to administer it. I am certain that he had no bias in the case, and that if he could have given us the decision he would have done so. Of course, I would much rather have had the decision the other way, for everybody's sake. This question did not touch the copyright. The Judge's decision was that the representation by Mr. Duff of my opera with different instrumentation was no violation of anyone's rights, and was therefore practically justifiable. In point of law, though, I think it is a misrepresentation of my work and should not be allowed. At any rate, I cannot understand why managers should be trying to cut one another's throats continuously. We were in hopes that the decision of the Judge would be the same as in the cases of Gounod's Redemption and our Iolanthe in the Massachusetts circuit, which was directly opposite to that in our case, and both the performances were protected. The Judge held in that case that the work was not given as the composer wrote it, and therefore was not justifiable.

"However, the American public are sharp, and I am much gratified at the large business done by the Fifth Avenue in comparison to the Standard Theatre. I have always said that I would rather play to an American public than any in the world, because they are so appreciative. I think the opera is in for a good run at the theatre, and that it will play there for a long time. In London I think it is likely to run for fully a year yet. This week I shall probably devote a part of my time to rehearsals of McCaull's Opera company, and the rest of the week I shall spend in seeing friends. I shall not sail on the *Servia* next Saturday as I had intended to. It is quite uncertain when I leave, as I have had cablegrams which may alter all my plans. In fact, I may stay three or four weeks longer. I have lots to do in London. I am engaged on a most important sacred work that I am writing for the Triennial Musical Festival at Leeds, the greatest musical festival in all England, and which I conduct as well. This festival lasts a week, and on this occasion there is assembled together the finest band and chorus in the world, numbering altogether about 600 people."

"Have you any idea of returning to America?"

"Oh, yes. Probably in a couple of years hence. I have family interests in California, and they will probably draw me over again. That reminds me that that is what I came over for this time. It was only by accident that I was here at the time of the production of The Mikado."

"Can you tell me something about the new opera which Mr. Gilbert and yourself are now writing?"

"Mr. Gilbert is at work on the book now, and all that I know of it is from the papers. I have no idea—not the faintest—as to the subject. There is no necessity for us to hurry it along, for, as I said, The Mikado is likely to run another year yet in London. When I get back Mr. Gilbert will show me what he has written, and we will discuss it. When we are both satisfied with the musical capabilities of the words, then I go to work at the music. The words are always written first, for they give the suggestion for the music. However, I think I'll hardly be able to write a note for two months after I get back. Speaking of Gilbert's work, have you noticed what an extraordinary polish there is to his versification? There is never a weak syllable or a halting foot. It is marvellous. He has a wonderful gift, too, of making rhythms, and it bothers me to death sometimes to make corresponding rhythms in music. He will turn up with something in that line occasionally that has never been done before. How he gets them out of his head I don't know."

"How long does it take you to write an opera?"

"Generally it takes us about four months, or at least we average that for each work. There is constant discussion. We meet night after night, or day after day. He will suggest one alteration and I another. When about half of the opera is finished rehearsals begin, and while these are progressing we will be writing the other half, and thus save time. We never give less than two months to rehearsals, and that is where we get the perfect ensemble and correctness of detail."

"Have either yourself or Mr. Gilbert ever been in Japan? The opera is said to be so truthful to life in that empire."

"Neither of us; but I will tell you how we obtained those accurate details. At the time we were writing the opera, about a year ago, we had in London a regular Japanese village, in which were about 200 Japanese brought over expressly for the purpose. They built a regular village, with streets and shops and tea-houses, and the manager of the concern offered us every facility to obtain information. He was even so kind as to send Japanese up to the Savoy Theatre to rehearse with us. You have seen the girls in the representation put their hands on their knees whenever spoken to, and draw them up toward the lips. That is just as they do. The postures throughout are a part of the dances. These Japanese girls came to rehearse with us, and they taught us one of their dances, which consisted principally of different postures. We couldn't introduce that into the opera, as it lasted fully half an hour; but we took that same dance, cut it up, and scattered it all over the opera; so that all of the posturing is part of that one dance, and is perfectly accurate. A high Japanese authority visited us and gave us any amount of information regarding the scenes and properties which are used.

"Mr. Mitford, who was for years Secretary of the English Legation at Japan, who speaks the language perfectly, and who probably knows more about Japan than any Englishman living, has one of the original dresses worn by the Mikado, and is our authority for both the costume and the queer head-dress which is worn. The costume worn in the opera came also from Japan, and is a true copy of it, though I will not swear that it has ever been worn by a Mikado."

Mr. Tayleure's Views.

Clifton W. Tayleure has been abroad for several months. He is now in London. From that city he writes THE MIRROR that he is arranging to bring to this country a very strong realistic play, now being written for him, and from which he anticipates realizing a large profit. The title of the piece and its author's names he holds private for the present; but he says that the scenes of the drama are located in England and the United States and that its incidents range from the sinking of a ship and the blowing up of a fort by Fenians to the comic features of a skating-rink. Mr. Tayleure hopes to present the piece in New York shortly after the holidays, though it is possible the production may be somewhat later delayed. He also proposes to bring over an actress with whom he is at present negotiating. She is said to combine those potent factors—youth, beauty and celebrity.

"Theatrically considered, London is exceedingly dull, and has been in that condition several months," writes Mr. Tayleure. "With one or two noted exceptions, its stage has been given over to stupid farce-comedies, from which all 'human interest' (that is one of Dr. Johnson's luminous sentences) and every wholesome motive have been carefully eliminated. The result is the English stage, reflecting the cold-blooded artificiality of English society, practically mocks at human affections, scoffs at social heroisms and reserves the most of its plaudits, and certainly all of its prosperity, for the 'needy nothings' of farce or the frothy declamations of melodrama. Of course there are exceptions, notably on the part of Henry Irving; but they are very few, and simply help to establish the rule.

"Our own stage was for a long while tarred with the same brush, and the inanities of 'farce-comedy' (as if such an incongruity could possibly exist), and the pictorial effects of the photographic melodrama furnished seeming proofs of the oft-repeated assertion that the intellectual drama was dead. This stupid slander obtained, and possibly yet possesses, a very wide circle of belief. Yet one has only to reflect for an instant upon the familiar success of Booth, McCullough, Barrett, Mary Anderson, Janauschek, Sarah Bernhardt, Frank Mayo, Fanny Davenport, Jefferson, Margaret Mather, and others whose names do not readily occur to me, to realize the utter folly and untruthfulness of the allegation.

"I hold it easy of susceptible proof that the 'legitimate' artists above named have attracted in the past ten years—season in and season out—considerably more money than all the variety, melodramatic and farce-comedy performers combined earned in the same period. I was going to say more than they 'took in;' the phrase admits of another and more truthful significance, and might therefore be considered personal; I let it slide.

"I am convinced that there is no foothold to be gained upon the English stage for either American actors or characteristically American plays. I am guided to this conclusion by careful observation, and by the safer light of experience. The fact (as I see it) conveys no unreasonable disparagement of American art; but now, as heretofore, the English public is the most insulated and self-complacent of any in the world. The youthfulness of American character, social instability, and its startling ruggedness, have not the slightest charm or interest for the English people.

"On the contrary, there is scarcely a trait, a characteristic, which is distinctly American, that does not harshly antagonize the established—yes, let me say the rooted—conviction of the former. And as you cannot please the imagination by offending the mind and heart, it naturally follows that pictures of American life or American character may probably excite ridicule or aversion, but they will never command here approval or applause."

The Giddy Gusher.

I don't know that those hilarious young people are far wrong who take the elderly members of their families to the banks of the Ganges and stop up their eyes and ears with sacred mud and leave them for the crocodiles to attend to. I see so many old pumps making themselves ridiculous that it is a matter of regret that the Hudson River don't furnish the right sort of mud for the stuffing process.

* * *

I have been lately assisting in a lodge of sorrow celebrated by four sisters. Their mother died eight years ago, and for eight years they have kept a marvellous home, set an irreproachable table, dressed the old man like an advertisement for a Troy laundry, and made the most agreeable home a miserable old he-sinner ever had. In April last they took in, out of charity, the overgrown, gawky daughter of their washerwoman.

Linda was a flaxen-haired, snub-nosed, Teutonic damsel of sixteen. She washed dishes, ran errands, and was a sort of maid-of-all-work to the mature old party who cooked and did the heavy business in the family.

* * *

Old Pa owns a farm over near Orange, in New Jersey, and it has been the custom to retire to this abode in June and stay there till October. In June they all departed, taking the faithful cook and leaving Linda in the city house, to which Linda's ma also went to keep it till the family returned in the Fall. Last August one of the daughters came into the city shopping, and I met her at a drygoods counter. It occurred to me that I had met Pa once or twice during the Summer, so I said: "Your farher is not out at Orange with you, is he?"

"Oh, yes; but he's been making alterations in the house on Sixty-third street; so he has been in town frequently," replied Miss ——. I didn't tell her that I'd seen him at Wallack's and Coney Island with one of the "alterations." Old Poppy was just about the age when they stuff 'em with mud along the Ganges, and, of course, was making the usual fool of himself.

* * *

I bade my friend good-bye, and heard noth ing more till last week, when the four sisters turned up in a state of mental woe bordering on distraction.

It seems a neighbor wrote 'em that Pop and Linda were seen continually together; that Linda occupied the best room, as they saw by the gas in the window evenings; that she sat in the parlors, and had taken all the linen covers off the furniture, and that their ma's picture was gone from over the piano in the front of the house, as they had discovered by observations from the street and back-yard.

* * *

The girls piled into town. Alas! too true was the information. The dreadful, snub-nosed, freckle-faced, sixteen-year-older was Boss.

"You dreadful creature!" cried Minerva, who is twenty-five. "Pick up your clothes and leave this house."

"Not much," returned Linda. "I was more to home here as you. I vas married to your fader more as six weeks. Dere vas my marriage bapers."

Sure enough, the old noodle had married the girl, and the former washwoman was mother-in-law, and on deck, as poor Minerva found.

Poppy is seventy-two years old, and manages his business with intelligence. There's no ground for a *lunatico inquirendo* that I can see; but he ought to be stuffed—there's no doubt about that.

* * *

The doctrine of Euthanasia is not a bad one, but much better it would be for a lot of theatrical people if, with unimpaired powers, they stepped down and out.

How many thousands who have seen Ristori when, in the grandeur of tragic strength, she played at the Fourteenth Street Theatre, but who witnessed a shaky old woman's struggle with a strange language in which she was badly worsted, can believe what a gorgeous actress she used to be!

Had it pleased the gods to strike down John McCullough about five years ago, as he left the stage one night in the flowing robes of Virginius, what "an end devoutly to be wished" it would have been! The plaudits of an admiring throng ringing in his ears, the horror-stricken cry of Haworth as he grasped the failing hand, the tears of Mrs. Foster as she fell at his feet, the wail of Kate Forsythe as she fainted beside him!

Then the pomp, and the pageantry, and the big funeral, and the columns and columns of adulatory reminiscence in the papers!

Instead, a weekly report of imbecile utterances; a description of the enfeebled man tottering step by step downward all the time; statements of the terrible indications of a wrecked mind and dying body, harrowing those who remember him with tenderness. Finally a going out of the flickering light, and a quiet laying away by those who cannot say "We are sorry he is dead." Then the obituary record of his life, its work, its triumph and its slow destruction. A column that has been set up in every newspaper office in the country for the past three months awaiting the end.

* * *

There are numberless members of the profession scattered about the world in alms-houses, insane asylums, charity hospitals and the like, who in their time have been the favorites of the fickle public, but forgotten and forsaken, having outlived their usefulness. They linger on the scene unloving and unloved—to what purpose? They are burdens to themselves and the world. Ah, if they had only died while yet the bloom was on 'em! Descendants would like to speak of "My uncle, the celebrated artist, who died," and the Lord knows they will never mention "My uncle who is just now on the Island," or, "My aunt, Mrs. ——, now insane." It makes a heap of difference I tell you.

* * *

I think a most admirable characteristic is that which induced John Matthews, in a burst of prosperity, to go and get measured for his coffin and pay his funeral expenses. He won't die any the sooner, and he carries the receipt in his pocket—a potent charm to cheer many an impecunious hour.

There's the coffin, finished years ago, standing up in the undertaker's shop and seasoning. There'll be no unpleasant shrinkage or warping to annoy him. The latest fashion in trimmings can be run in when wanted for use. They will just polish up the plate and add one word and a few figures to the legend upon it, and genial, erudite Johnny, with his Latin quotations, will rest all the happier that he left little for friends to do but lay their flowers and regrets on the coffin he bought years ago for himself.

* * *

One of the best journalistic friends theatrical folks ever had is Thomas Garrett, for "yeahs and yeahs" (as Mrs. Florence would say) the dramatic critic of the St. Louis *Republican*. He has lately gathered a lot of fugitive poems, contributed mainly to the St. Louis press, and bound them in a handsome big book called "The Masque of the Muses." Every actor's library should have a copy; there is so much love for the profession and its followers on its handsome pages. He was the first to write glowing words of Matilda Heron, and he was the last to celebrate the beauty and charms of Adelaide Neilson. Only a little while ago I read some sweet and flattering mention of the dead actress in an article of Mr. Garrett's. He is the personal friend of almost every artist that ever visited St. Louis. As gentle in soul and kindly in heart as he is clever in his capacity of journalist and critic.

* * *

In looking over the book, the opinions aired on the adjoining column are strengthened. We all remember Adelaide Neilson, radiantly lovely—the ideal Juliet. As I write her name there seems to float back to me, amid the hum of a thousand applauding voices, the odor of sweet flowers, so indissoluble are the words triumph, tribute and Neilson.

The greatness of Heron's past was dimmed by the later exhibitions of her decadence. I always see her as I saw her last—dishevelled, grey, obese and generally broken up and down; called out at a benefit at Niblo's Garden; indulging in a maudlin, sentimental wail before the footlights, and then deliberately sitting on the stage, so overcome with emotion was she. How much better had she been called earlier off the scene.

* * *

I mind me of a man who struggled for years amid the poverty of journalism, with a pleasant wife and promising children to urge him to further endeavor. In an unexpected hour success perched upon his banner, and with astonishing rapidity he made a fortune.

He was far from being an Adonis—indeed, he was as unlike Dixey as Nature can conveniently make 'em; but, like my friend, old Pop, money made him attractive. He found a younger woman than madame, who had shared youth and poverty with him.

The spectacle of this gaunt gallant and this shrewd young party has been constantly seen about town.

* * *

A lady who had crossed the Atlantic a year or two before with him and his family sat with me about six months ago in a certain theatre

"Why, there's Mr.——," said she, recognizing the newly made rich man. "Who's the girl? He has no daughter."

Some member of the party made a pertinent reply, and my friend held up her hands in dismay as she remarked:

"Well, I'm beginning to doubt there is a Providence, as I see the faithful helpful, wives and mothers forsaken in their waning health and strength by these wretched men. Why, that chit wouldn't look at that crane if he hadn't made a little money."

Ah, well! The retributive justice is coming along very steadily. "The mills of the gods grind slowly, but they grind exceeding fine."

If my objecting lady friend reads the papers she will see that there are several neglected wives getting the best of it just now

At which no one rejoices more heartily than your GIDDY GUSHER.

Lawrence Barrett will begin a three weeks' engagement at the Chicago Opera House on Oct. 12, during which he will appear in The Man o' Airlie for the first time in some years.

Professional Doings.

—Aimee opened at Toronto on Monday night.

—Julia A. Hunt is teaching elocution in Wichita, Kas.

—Janauschek opens in Philadelphia next Monday night.

—Doré Davidson's play, Lost, is doing very well in the West.

—Elsie Barnes is not well and will go South next month by order of her physician.

—The Black Hussar (Die Feldpreger) will be given on Friday night at the Thalia.

—Harry Miner is figuring to take out two plays which are now successes in England.

—E. J. Holland and his wife have joined J. K. Emmet's company to play leading business.

—Charles E. Bergman has been engaged as musical director of the Salsbury Troubadours.

—Last week the receipts of The Mikado at the Fifth Avenue were a trifle less than $11,000.

—Charles Stein has been engaged as assistant cashier and head usher at the Thalia Theatre.

—Lizzie Sims, the dancer, and Marie Hunter have been added to the McDowell Comedy company.

—The rehearsals for J. M. Hill's grand production of Romeo and Juliet are progressing favorably.

—William Mack has assumed the part of Larry O'Toole, *vice* R. E. Graham, in The Breadwinner.

—Gertie Blanchard has arrived in town from Boston. She joins Edwin Arden's Eagle's Nest company.

—Alfred Follin is doing good work in the leading part of Jack o' Diamonds, supporting Frederick Bryton.

—Fanny Mouncastle, an ambitious Western star of the ten-cent realm, was a former Detroit school teacher.

—Manager R. E. J. Miles is in Cincinnati, and with his four in-hand is the observed of all observers at the Latonia races.

—Because of a misunderstanding with the management, Jessie West leaves the Tin Soldier company on Saturday night.

—Lilford Arthur has gone to Chicago with a view to disposing of a play by J. W. Pigott. He will be back in about ten days.

—E. P. Myerson, who managad the Mexican Typical Orchestra, goes with the Madison Square Private Secretary company.

—Sallie Price, a young Cincinnati girl, will tempt fortune with Fogg's Ferry, opening at Maysville, Ky., next Monday night

—C. K. Esler is the new manager of the Opera House at Grand Haven, Mich. Co. F. Armory Association are the proprietors.

—Walter Owen is leading man in the Western Burr Oaks company, and plays the title role to the great satisfaction of audiences.

—To avoid jealousies, Emma Nevada will be the only female vocalist in the concert company which she will head in this country next season.

—Hugh Fay has made arrangements by which he will star in a play called Danny Doon. He will probably open in Boston on Nov. 16.

—J. P. Goodhart, correspondent of this journal in New Haven, has been appointed dramatic editor of the *Journal and Courier* in that city.

—The report that Mary Bird, of The Parlor Match company, is to marry Frank Pierce is untrue. Mr. Pierce is the husband of Lydia Yeamans.

—Charles Bent and Max Lowenthal, having ended with George C. Miln, have bought Only a Woman's Heart with all the contracts for the present season.

—The Holmans are playing a long engagement in a round of operas at a pavilion at Toronto, Ont. J. C. Conner is again managing the company.

—C. W. Cornelius, of the Standard Theatre, San Francisco, arrived in the city yesterday. He hopes to take back with him a big minstrel company.

—Frank Uffner, of Midget fame, and W. E. Cunard have established a Temple of Mystery in Brooklyn. It is conducted after the style of Egyptian Hall, London.

—Louise Pomeroy opened her season at Yonkers on Monday night in As You Like It, M. E. Field being the Jacques and Charles Thornton portraying Orlando.

—While W. H. Gillette recently visited the Yellowstone Park, his part in The Private Secretary was played temporarily by Hal Warner, stage manager of the company.

—Old Dave Reed, a veteran minstrel of the Bryant days, is the leading attraction, with his wife and four children, at the Standard Museum, Brooklyn, this week.

—William Harcourt has been engaged for leading parts with John Jack and Annie Firmin's company. The tour of this party began on Monday at Knoxville, Tenn.

—Wright Huntington is supporting Lottie Church in Unknown at a minor theatre over in Brooklyn. As the Unknown, Mr. Huntington receives several recalls nightly.

—Mary Anderson left Queenstown last Sunday, and is expected to arrive in the city on Monday. The sale of seats for the season will begin on the Wednesday following.

—Adelaide Moore is at Old Point Comfort, Va. Her tour opens at Norfolk, Va., on Oct. 19 Her leading man, Charles Bennett, sailed from England on the *Gallia* last Saturday.

—Messrs. Knowles and Morris, of the Grand Opera House, Brooklyn, have tendered 300 seats to the orphans of St. John's Home for next Wednesday's matinee of The Romany Rye.

—Nina Lansing is ill, and will probably be compelled to cancel her engagement with the Nobody's Claim company. On two nights last week in Brooklyn she was unable to appear.

—Fanny Gillette says that the statement is incorrect which recently appeared in print to the effect that she is the sister of W. H. Gillette. Miss Gillette is not related to the Professor.

—H. M. Pitt has grown tired of city life, and has gone to Flushing, L. I., to reside. He describes the hour's sail to his new home as most charming, and is sorry that he didn't move sooner.

—The souvenirs to be given away to-morrow night, on the occasion of the 400th night of Adonis, at the Bijou Opera House, will consist of silver medallions of Henry E. Dixey's head in bas-relievo.

—Several members of Sydney Rosenfeld's Mikado company have returned to the city.

—Peter Curran, of Philadelphia, has been engaged as business manager for Carrie Swain.

—Charles Marryott, a professional well known on the other side, has arrived in the city.

—Charles Harkinson is in advance of Alice Harrison, and is doing very good work for the company.

—The two Bennett and Moulton Opera companies, A and B, are doing very well in New England.

—On Nov. 2 the Forrest Amateurs will produce Led Astray at the Lexington Avenue Opera House.

—Frank G. Prescott has received several letters complimenting him on his efficient management of the Third Avenue Theatre.

—Richard Foote has arrived in town. He is going to produce The Serpent and Dove, which he has bought from Elsie Barnes.

—Carrie Swain is doing a very large business on the New England circuit. Her manager is negotiating with a London author for a play.

—Owen Fawcett is booming along with The Big Bonanza. His opening at the new Olympic Theatre, Nashville, on Monday night, was a crush.

—All of the Eastern Rag Baby company, except the dog, were vaccinated at Bellows Falls, Vt., as the route leads them toward Montreal.

—Grace Raven, the young lady engaged to play Rosalind in J. M. Hill's production of Romeo and Juliet, made a considerable success last year on the amateur stage.

—Walter Bentley contemplates visiting England, with a view to producing a drama he has recently written. Should he go, his wife, May Brookyn, will accompany him.

—H. E. Sanford, who is just entering upon his fourth season with Maggie Mitchell, left town on Sunday to attend to the advance interests of the company in New England.

—The handsome new Cortlandt (N. Y.) Opera House has a seating capacity of 1,000 and a stage 35x62 feet. Warner Rood, the manager, conducts it as a strictly first-class resort.

—Fowler and Warmington are having a very successful Western tour with Skipped by the Light of the Moon, and the prospects are that the managers will have a neat balance in bank at the end of the season.

—Step by Step, adapted from the German by Franz Reinau, was successfully produced at the California Theatre, San Francisco, on Monday night, by Rankin and Rial. It was a first production on any stage.

—S. Miller Kent and Fanny Henry have been substituted for Charles W. Travis and Virginia Thorne in O'Neill's Monte Cristo company. They play Albert de Morcerf and Mlle. Danglars, respectively.

—Bartley Campbell offered Jerome Eddy the business management of the Fourteenth Street Theatre recently, but Mr. Eddy was compelled to decline it, as he could not afford to give up his present business.

—Mrs. C. Leslie Allen has been seriously ill at her home the past two weeks with a severe attack of malarial fever. She has had the most unremitting care in her illness, however, and is now reported as convalescent.

—E. L. Walton is doing a very good business with the Diamond Broker under R. E. J. Miles' management. After playing this week in Indiana and Illinois, he opens at the People's Theatre, Chicago, on Oct. 5.

—Nat Childs, Roland Reed's *avant courier*, and Frank A. Small, who is doing the advance work for Clara Morris, are jointly composing an American comic opera that is expected to seriously injure all similar compositions.

—The Thompson Opera company is doing a very good business with The Mikado in the West. In many cities it has become a great favorite. The Katisha of this opera is Carrie Godfrey, and she plays and sings the part admirably.

—Colonel Milliken's Operatic company is in town this week rehearsing new people that have been added to strengthen the organization, which now numbers seventeen. The Colonel says he has been doing a fine business. He reopens next week.

—May Blossom opened in Stamford very auspiciously. Manager Dan Frohman's friends bought 564 seats in advance of the performance, thus beating the Wallack advance sale of 484, which hitherto has been the largest on record in the little Connecticut town.

—The Hub Comedy company, of Boston, is rehearsing a new piece of the burlesque order, entitled Mary And Her Son; or, Going Abroad, which was written by F. Harris Claflin, and which will be put on the road as soon as possible under the management of Frank N. Scott.

—Charles Gordon, last season with Dion Boucicault, has been engaged as advance agent for Ella Wesner's Comedy company. From this city the company goes directly West, playing six one-night stands between here and St. Louis, where it opens on Oct. 26.

—The fourth week of the Carrolls in Whose Can it Be? at Tony Pastor's has shown that the drawing strength of the comedy was not overestimated. It will be seen next week at Jersey City and Troy, from whence it goes to Buffalo for a week. The company will remain the same.

—The part of Bessie in In Spite of All, which was played by Miss Goodrich during the first week of Miss Maddern's engagement at the Lyceum Theatre, is now assumed by Lillian Wallack, who was originally engaged, but on account of illness was obliged to temporarily retire.

—L. H. Everett, better known as Harry Everett, died at St. Vincent's Hospital on Wednesday morning. He had been in the hospital about two weeks, suffering with bladder trouble, with which he had long been afflicted. The Actors' Fund will pay for his care at the hospital, and the Elks will bury him.

—The Academy of Music, Denver, is again under the management of its owner, P. T. Hughes. The best attractions only will be booked, and these will be played at popular prices. The house is well supplied with modern improvements, is in a convenient location, and contains 1,200 opera-chairs.

—The collapse of the Excelsior Folly company, in New Haven, was most complete. Affairs were in such an inextricable mix on Saturday night that Manager Wall would not open the house. Two or three attachments were gotten out by members of the company. All the company are out one week's salary.

—The English company to be brought to this country by J. H. Palser and H. L. [illegible] for the representation of Dark Days, which soon to be produced at the Haymarket Theatre, London, will arrive about Oct. 25, and begin playing a week later. It includes Kate Sheridan, Frederick Terry, Miss Castleary, E. Grace, Mr. Speakman and Felix Pitt.

—Milliken's Operatic Comedy company finished its preliminary season at Danbury, Conn., on last Saturday night. After a week of rehearsing at the Comedy Theatre the company will begin its regular season at the Brooklyn Theatre on next Monday night, opening in Mme. Boniface, which will be substituted on Thursday night by Niniche.

—Minnie Maddern will remain at the Lyceum Theatre at least eight weeks—double the time originally allotted. Receipts have increased daily, and Steele Mackaye is dreaming of one hundred nights—at least he is not busying himself as to what shall succeed In Spite of All. The "Standing-Room Only" sign has been frequently displayed of late.

—The many statements that have been circulated recently regarding the lease of the reconstructed Windsor Theatre having fallen into Frank Murtha's hands, are untrue, although not without foundation. Mr. Murtha has been promised the lease, but that piece of paper is practically without value until the building of the theatre is entirely completed.

—The full cast of Evangeline, which is to be produced at the Fourteenth Street Theatre on Oct. 12, is as follows: Gabrielle, Fay Templeton; Evangeline, Irene Verona; Le Blanc, John A. Mackay; Catherine, George K. Fortescue; Policeman, Ed. Morris; Lone Fisherman, James S. Maffit; Captain Dietrich, George A. Schiller; Basil, E. S. Tarr; the King, Fred. Frear.

—Charles Burnham, who was formerly in charge of John Stetson's interests at the Globe Theatre, Boston, has been appointed assistant manager of the Fifth Avenue. He has been for five years in Mr. Stetson's employ. Charles Schroeder, the present business manager and treasurer of the Fifth Avenue, has been made business manager of the Rosina Vokes Comedy company.

—Bartholomew's Equine Paradox was attached in Lafayette, Ind., on Saturday night. Suit was brought by Manager English, of Indianapolis, for non-fulfilment of a contract dating back to April, 1883. Mr. English claims $900. Bond was furnished by Manager Caldwell, of Lafayette. Manager Mishler, of the Paradox, will fight the suit and make it a test case.

—One of the Bravest, the new play recently purchased from Counsellor Edward Price by Charles C. McCarthy, is soon to go out the road under the management of George W. June. The drama treats of the life of a member of the New York Fire Department, and will, it is claimed, introduce, for the first time on the stage, the working of the new life-saving corps in scaling walls.

—Roland Reed is at present playing to very large houses in the West. He introduces into Cheek the "Tit-willow" song and other selections from The Mikado, given in the inimitable manner which made their rendition such a success in this city. Gus Mortimer is at present very busy arranging for a run of the comedy in Fred. Marsden's new comedy, Hamburg, at one of the Broadway theatres, beginning in March next.

—Cyril Scott has been engaged by W. H. Lytell for light comedy in the stock company of the Grand Opera House, Montreal. Mr. Scott has been peculiarly fortunate this past week. After returning from the country, where he had been spending the Summer, he received offers from both W. J. Scanlan and Charles Ellis, who is starring in Germain Louis, to play light comedy parts, both of which he was compelled to refuse.

—The Thalia Theatre will open its regular season on Thursday night with Carr and Zimmermann. During the past few weeks the house has been redecorated throughout, while new carpets have been laid all over. A fire-wall has been built from the ground wall up. A new red drapery curtain has been painted by August Stoeckel. On Monday next a new comedy, entitled Der Weg zum Herzen (The Way to the Heart), will be produced.

—The third season of The Silver King, with F. C. Bangs in the title role, supported by a strong company, will begin at Buffalo on Oct. 15. The organization goes from there to Toronto for a week, and appears at the People's Theatre here in November. The treasurer of the company, Charles Barton, arrived from Chicago a day or two ago, and is busy with J. H. Mack, the manager, in getting everything in readiness for the season.

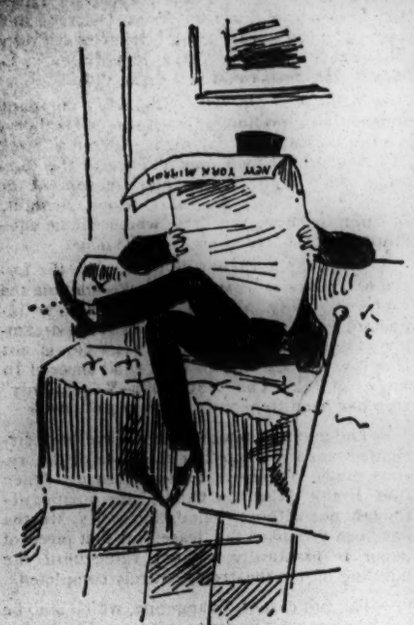
—Charles Hoyt went from Boston to Bellows Falls, Vt., to see his Rag Baby, and there met a large party of friends who had come down from Charlestown, N. H., to see the performance. He was called before the curtain and made a modest little speech. An old man from Charlestown, who saw the skit for the first time, told John Craven that he was "a perfect pictur of old Enos Prouty," the man after whom Mr. Hoyt copied Old Sport. Charlestown is the scene of the Rag Baby and Mr. Hoyt's old home.

—Herbert Tolouse, who was engaged to drill the accessories in Polly in sword and lance practice when the opera was first given at the Casino, and who had been a soldier in the Tenth Hussars in England, under Colonel Valentine Baker, afterward Baker Pasha, was telegraphed on Saturday night to go at once to Chicago to perform similar service for the C. D. Hess Opera company, which is soon to bring out Solomon's work there with a revised libretto by Frederick Lyster.

—The Wiley-Golden Affair, in Chestnuts, a two-act craze by William Gill, will start out in about four weeks, under the management of Robert Filkins, opening either in Hartford or New Haven, Conn. The organization will carry two full sets of scenery and a number of mechanical effects, the latter to be copyrighted by Nelse Waldron. The company will consist of ten people. Among those already engaged are Flora Bates, contralto; James A. Gilbert and Miss E. Kean.

—Every seat in the Casino has been sold for the hundredth representation of Nanon at that house on to-morrow night. On this occasion besides the distribution of decidedly handsome souvenirs and the appearance of the entire company in new costumes, the house will be made fragrant with the presence of innumerable flowers and rare exotics, and the last roof-concert of the season made memorable by the appearance of the great cornetist, Jules Levy, who will render the "My Darling" waltz of Rudolph Aronson.

PROVINCIAL.



BOSTON.

Featherbrain was given for the first time in America, Sept. 21, at the Boston Museum, and the co. covered itself with glory, so to speak. We are, of course, always prepared for an excellent representation of almost anything here; but this was more than excellent. It was superb. Blanche Thompson struck the key of the thoughtless young wife, nicknamed Featherbrain, beautifully, and carried the character through on a consistent line to the fall of the curtain. J. B. Mason did a strong piece of acting also as the stolid old English mutton-head, who thinks he knows it all, but luckily for his peace of mind, he does not. The contrast of character displayed by these two in their roles is wonderfully artistic. The eccentric role (that of a Portuguese) which is played by Charles Kent, is a careful, faithful, and consistent bit of character study, the dress and the action, which are perfect, being supplemented by a dialect that is the marvel of any one who has ever heard a cultivated Portuguese gentleman struggle with the language. I am told that Mr. Kent has absolutely haunted places where Portuguese people might be encountered, and not only studied their manners and accent, but was coached for two or three weeks by a Portuguese teacher, who told him that he was perfect. He certainly deserves the thanks of all lovers of genuine dramatic art for the pains he takes to give faithful personations. This character, and that of Featherbrain, by Miss Thompson, are absolute creations on the American stage, and both people have shown fine intelligence and superior dramatic powers in their work. Alfred Hudson was again seen in a congenial character, and William Seymour and May Davenport made their first appearance of the season as Valentine Day and Mrs. Pettigrew, both getting hearty receptions, and enacting their parts with fine taste. The first never does a slovenly bit of acting, and the second has a fair share of the Davenport talent. The other characters were well taken, and the piece has made a great hit. It is preceded on each evening by A Sheep in Wolf's Clothing, in which Charles Barron, Annie Clarke; W. F. Deven and Mr. Kent do excellent acting.

Lord Tatters was the attraction at the Park Theatre, and afforded D. J. Maguinnis a medium for doing some excellent acting in Irish specialty, or comedy, rather. The play might be worked out and filled in to better advantage, but it might also be much worse. Mr. Maguinnis sang a number of Irish songs in the play, among others the well-known "Pat Malloy," which he used to sing sixteen or seventeen years ago at Morris Brothers' Opera House, when he was a scene-shifter there. Earle Remington made a fair Irish girl, and the co. generally was fair.

Vacation did a good week's business at the Globe Theatre.

A Tin Soldier renewed its success of last year at the Bijou, the principal interest, of course, centring on George W. Wilson, whose Vilas Canby was such a fine work of art that the play rather suffered by contrast. But the fact remains that, as such plays go, it is a funny affair, the best, I think, of the author's works.

A double specialty co. did a fine week's business at the Howard Athenæum.

This is the last week of the promenade concerts. Saturday will be devoted to a benefit to Ad. Neuendorff.—Jennie Weathersby has returned from her trip to England, and is visiting her sister, Mrs. N. C. Goodwin, at Ocean Spray.—James A. Gilbert is in town, and is simply suffering for a chance to play Ko-Ko in The Mikado; but he will probably compromise the matter by appearing in Chestnuts, with Richard Golden and Dora Wiley. All the same, any manager wanting an Ai Ko-Ko will hear of something to his advantage by applying to Truthful James (P. S.—I am going out of town for a few days).—The new curtain which Hugh L. Reid has painted for the Globe Theatre will first be seen by the public a week from Monday, when Rosina Vokes and her co. appear. The curtain represents a gladiatorial contest in a Roman amphitheatre, surrounded with a bronze frame and blue plush drapery.—John Gilbert's opening bill at the Boston Museum will be School for Scandal.—Featherbrain has made such a hit at the Boston Museum that it will probably be put on again after the Gilbert season.—Franklin H. Sargent is at the Adams House.—Max Bachert is to be the business manager of Ad. Neuendorff at the Bijou.—A number of Mikado cos. are threatening to swoop down on Boston and the air is full of rumors pertaining thereto. I heard a good story a few days ago about a snap manager who called at the Globe Theatre to see John Stetson and get his consent to the performance of The Mikado. Frank Pilling, the bluff manager's representative, acted as breakwater, and finally consented to carry a message, though he assured Mr. Snap that it was useless. "You say," said Mr. Stetson to Mr. Pilling after the message had been delivered, "that Mr. Snap has a co. of nine, including himself, and that they wish to do The Mikado? Do themselves more likely. "Nine people," counting on his fingers as he proceeded. "There are three phases to the question. First, nine people; second, performance of The Mikado; third, nine people in jail." And that ended the interview.—Harry W. French, who made such a success with his illustrated lectures under E. W. McGlesen's management in England during the Summer, returned to Boston last week.—Annie Janauschek, a niece of the actress, teaches swimming in Boston; which reminds me that she ought to take her aunt in tow, and teach her to get on more swimmingly.—King Hedley's Dramatic co. appeared at the Windsor Theatre during the week in Dion Boucicault's play of After Dark, to houses that were literally packed. Manager Lothrop seems to have caught on at last with this theatre and has turned its luck.

CINCINNATI.

The week's attendance at Heuck's, with M. B. Curtis as Sam'l of Posen as the attraction, was entirely satisfactory. The star's impersonation of the title role is so entirely familiar as to require no comment, and his support will compare favorably with that of past seasons. Albina De Mer (Mrs. M. B. Curtis), in the role of the adventuress, invested the character with an interest that largely enhanced the merit of the programme. This week Clara Morris in a repertoire made up of Article 47, Alixe and Miss Multon, followed 4th by Estelle Clayton in Favette.

Lost, at Havlin's, proved a misnomer from the fact that the play was *found* a decided attraction by the habitues of the Bijou, and the engagement, which closed 26th, was notably successful. Doré Davidson and Ramie Austen, in the leading roles, were well received, the former's impersonation being encored several times nightly. The scenic effects were notably good. This week Roland Reed in Cheek, followed 4th by Gus Williams in Oh, What a Night!

Manager Rainforth wore his Sunday smile throughout the week—a fact itself indicative of satisfactory returns at the box-office of the Grand during the engagement of Mestayer and his We, Us & Co. Hawkins, who replaces Ezra Kendall as Dr. Mulo Medicus, was by no means as satisfactory in that eccentric role as was his predecessor. This week, Bunch of Keys, with W. C. Crosbie replacing Charley Bowser and Marietta Nash, *vice* Lina Merville, in the lively role of Teddy.

E. L. Walton, in The Diamond Broker, closed a fairly successful week's stay at the People's, 26th. Patterned closely after Sam'l of Posen in some respects, the play is largely of the sensational order. Outside of the work of the star and the soubrette business of Fanny Cohen, the troupe is decidedly weak in composition, and to make a go of the piece fresh talent is liberally required. The current week's attraction consists in the Murphy and Wolf's Pleasure Party, followed 4th by the Seabrooke Hobbies comb.

Between Acts: The festivities of the Order of Cincinnatus, which cost the liberal-spirited members of that association between forty and fifty thousand dollars, can be safely said to have largely conduced to the profit of the hotel management.—The scenery of the last comb. opened 25th at Havlin's on a claim of Fox and [illegible] New York scenic artists.—Manager Miles [illegible] capacious smile arrived from the East, 24th. The advance sale for Clara Morris' engagement has been exceedingly large.—Crimmons Brothers and Petters and Holly, in their song-and-dance specialties, were well received past week at the Vine Street Opera House.—Advices from Manager Collins at St. Louis report the Meader and Collins' Opera co. doing a large business in The Mikado at the Standard in that city, the troupe's engagement being so successful that the engagement had been lengthened out for another week.—Theatrical attendance thus far present season is pronounced more satisfactory than that of last year for a similar period.—Business Manager Milt Gotthold's better-half arrived 23d from a visit to the South, and was, in company with her liege lord, the recipient of a serenade at the hands of the New Orleans Minstrels.—Attendance is improving largely at the Battle of Sedan.—Al Thayer, of the *Enquirer*, is authority for the announcement that Frank Small, of Clara Morris' staff, and Nat Childs, representing Roland Reed, are busily engaged on an opera (purely American) that will astonish the natives.—The joint authors have progressed so far as scene one, Act I. Well, it would be difficult to discover two more thoroughly clever fellows, and the writer wishes them all possible success.—Mark Townsend arrived 23d to herald the comedy of Murphy and Walls' Pleasant Party, and Business Manager H. M. Clark, of the Tannehill Comedy co., registered same date.—Manager John H. Robb, of the Gus Williams' comb., was in the city, 23d, en route for Cleveland, and reports Oh, What a Night! as a decided success.—Sallie Price in Chip opens her season at Maysville, Ky., 12th.

BALTIMORE.

The revival of Prince Methusalem at the Academy of Music last week was characterized by the attention to detail which was so conspicuous in the rendition of the opera at the beginning of the Summer season. The principals did excellent work, as did also the chorus, and the costuming was elaborate and pretty. This week, The Princess of Trebizonde, and next week will be the last of the season. Several benefits have been announced: Jennie Winston's for the 5th, Louise Searle's for the 7th, and A. H. Bell and Walter Allen's for the 9th.

The Mikado returned to Ford's Opera House last week, somewhat improved since its former production at this house several weeks ago. Minnie Haas is an immense improvement as Yum-Yum, and L. W. Raymond's Mikado is, both vocally and dramatically, better than that of his predecessor. The houses were good. The week ended with the matinee performance on Saturday, the co. leaving on the steamer for Richmond that evening. On Monday night The Breadwinner opened to a fair house.

At the Holliday Street Theatre Peck's Bad Boy co. closed a week of light business on Saturday night, and this week Bartley Campbell's Clio, with its spectacular grandeur and strong dramatic cast, is drawing good houses. Next, Evans and Hoey's Parlor Match.

The Danites is the attraction billed at the Monumental Theatre for the current week, and Fannie Louise Buckingham in Mazeppa is appearing at the Front Street Theatre. A Specialty co. and the Leonzo Brothers comb. are underlined for next week at these theatres, respectively.

The attendance at Harris' Masonic Temple Museum still continues large, and on Monday afternoon In the Ranks opened to a big house. Next week, Collars and Cuffs.

Items: Jack Sheppard, a new comic opera by A. R. Fulton and Adam Itzel, Jr., was rehearsed by the Academy co for the first time on Saturday and went rather smoothly. The libretto and music both seem catchy.—George Roseman was in town last week, and has not yet signed for next season.—We are threatened with an amateur Mikado. I hope D'Oyly Carte will hear something about it and come to our relief.

CHICAGO.

The chief dramatic event of the week just closed was the appearance of W.E. Sheridan in Louis XI. and Lear at the Columbia. This actor is comparatively unknown to theatre-goers here—a fact that militated against him in the size of his audiences, but did not prevent unbounded praise and hearty recognition of his ability as an actor of many admirable parts. His Louis XI. was a superb piece of dramatic work, full of originality and intelligence, and the character of Lear, so widely different in every particular from that of the subtle and hypocritical French monarch, was portrayed by Mr. Sheridan with so much power and thoughtful study that the hope is entertained by all who saw him that he will come again with a more extended repertoire. The co. is a fairly good one as far as the leading support is concerned Louise Davenport and John T. Malone being commendable. Frances Field, who played the Dauphin in Louis XI., gave an admirable rendition of the character The business done was satisfactory, though far below what it should have been. This week the military drama, For a Brother's Life, will be seen again. Lester and Allen's Minstrels, with John L. Sullivan as the stellar attraction 4th.

When Messrs. Conquest and Merritt sat down to write The Crimes of Paris, a melodrama which was produced for the first time in America at the Chicago Opera House last Sunday, under the taking title of Hearts and Handcuffs, I imagine they had just come from witnessing a genuine Point St. Martin drama in the French capital, and had conspired to try and construct a play that would combine all the salient features of the true French article and a strong decoction of the native English sensation to season it. The playwrights selected some half dozen dramatic incidents from the best melodramas of recent times and wrote in some dialogue to suit. For instance: The bridge scene from the Lights o' London, the Old Hulk scene from Silver King, and at least two scenes closely resembling parts of The Stranglers of Paris. The work is disjointed and totally lacking in the quality of naturalness known as "human interest." The characters are drawn from a low grade of life, and the chief personage is a detective, whose hunting down of the villian is not actuated so much by a wish to bring a wrong-doer to justice, as it is in revenge for a private wrong done him in the betrayal of his sweetheart, in some earlier period than is shown in the drama. The plot is not intricate, and the whole interest centers about the loss of a bond stolen by the villian; the attempted abduction of a boy, and a bigamous marriage. The long cast was given last week, and it is unnecessary to dwell upon it except to say that Ralph Delmore played the villain, Maurice Nicole, in a praiseworthy manner, although the part is much beneath his abilities. W. S. Harkins had a lachrymose part in Jules Martel, a returned convict and the supposed hero of the piece; but he missed his opportunity to make an interesting character out of it by being a whining, spiritless fellow of no courage or manliness. So capital an actor as Horace Vinton is lost in a utility part like the Dandy, a French rogue. The best acting in the play was done by Bertha Creighton, a young miss in her teens, who acted Jacques, a boy, with most commendable intelligence and tact. The female parts are inferior to any we have ever seen in melodrama, and none of them engage the attention except momentarily. The best in the lot was the Helene of May Wilkes, who has the thankless part of a *demi-monde* to engage her talents. The business, which opened large, has steadily dropped, and there is a rumor, tolerably well founded, that the co. will disband in two weeks from this date, and Mr. Thorne return to his Black Flag co., now on the road. I have refrained from speaking of Mr. Thorne's part in Hearts and Handcuffs, because he doubtless has already come to the conclusion that he fails to do it justice, and to tell him so would not mend matters. Pepsin Cardel is a character that offers great inducements to an actor, but Edwin Thorne does not grasp them. The piece remains another week, when it gives place to another brand-new and loudly-heralded melodrama. Henry Lee will produce The Don, a new, original and intensely interesting drama by Maurice.

Lotta, the effervescent and comical soubrette *par excellence* of the American stage, is playing her usual successful engagement at McVicker's. The audiences that nightly greet her fill the large theatre, and her antics in the musical comedy of Nitouche create storms of laughter and applause. The same bill this week. Joseph Jefferson Oct. 5.

Roland Reed had a successful week at the Grand Opera House, in Humbug. This week the Salsbury Troubadours in Three of a Kind. Robson and Crane, in Comedy of Errors, 4th.

The new Sparks co., in Bunch of Keys, pleased large audiences at Hooley's Theatre, although the co. is far from being so strong as in past seasons. Marietta Nash as Teddy, and Eugene Canfield as Grimes, do the most artistic work. W. H. Crosbie as Snaggs, apparently labors under the erroneous idea that he can improve on his predecessors in the part, and thereby comes near failure altogether. This week Barlow, Wilson and Rankin's Minstrels. Nat Goodwin in The Skating Rink, 4th.

The Haverly Minstrels are meeting with excellent patronage, considering the numerous counter-attractions in town. The management express themselves as entirely satisfied with the outlook. A more pronounced change of programme each week would be apt to draw the city folks in larger numbers.

Pauline Markham appeared in a mongrel sort of play, entitled Dolly's Luck, at the Olympic last week. It was received with favor. This week Richardson's Comedy co., in The Grocery Man, another Peck's Bad Boy series.

The appearance of Catherine Lewis in a new musical comedy entitled Gladys, drew large audiences to the Standard the past week. The play is totally inadequate to enable Miss Lewis to properly display her well-known abilities, and it therefore goes somewhat tamely. The part of Gladys has some good features in it, which were made the most of, but it was by her songs that the actress secured the most favor. This week Bartley Campbell's Siberia. Dan Sully's Corner Grocery, 4th.

George C. Boniface in The Streets of New York, has pleased large audiences at the Academy of Music. A realistic fire-scene has aroused enthusiasm on account of a veritable steam fire-engine, drawn by a team of handsome horses, dashing on to the stage, and squirting water from real hose-pipe. At least, this is what the posters say.

The People's had a good week with the Kentuck co. This week, The World, by Dickson and Jael's co. E. L. Walton's Diamond Broker co. 5th.

The Chicago Museum Theatre seems destined to be one of the popular places of amusement. The opera co. is giving capital performances, and the bill is changed often enough to keep up the interest. This week The Mikado will be put on for a run.

E. F. Benton's Silver Spur co. will begin its second season shortly. It is said to be fully equipped with first-class people.

PHILADELPHIA.

There still remains something out of joint in theatrical matters in this city, and it behooves some of our managers to carefully seek for the causes which produce light houses. In many cases they will have to do but little seeking, and they will find the public is not to blame. At the Walnut Street Theatre, John Howson has been presenting Putting on Style to audiences that looked not only lonesome but tired. This excellent comedian merits the esteem of all. He is an actor of established reputation, an artist handy with brush and pencil, a musician with taste and skill, and yet he is the author of a very bad play. I understand that at the end of this week, in Boston, Putting on Style will be consigned to oblivion. A new comedy, by Charles Coote, called That Dad of Mine, will take its place. The co. which Mr. Howson has gathered about him is excellent. Mr. Coote is a genuine comedian, Louise Lester a good singer and clever actress, and Ed Cameron the possessor of a voice of so excellent a quality that his short comings are easily forgiven. The rest of the people did well considering the adverse circumstances. May success attend them all in their new venture. This week The Mikado, with Frankie Kemble as Yum-Yum.

At the Chestnut Street Theatre, Lizzie Evans has presented the anomaly of scoring a success herself, while the play, Florette, was a failure. The little lady made a host of friends, and seemed to grow in favor with her audiences until they became her enthusiastic admirers when the curtain was finally rung down. She is really very pleasing, without being at all great. She is simply a winsome lassie, whose laughter is rippling and musical to the ear, and whose emotion vents itself in sobs that always strike sympathetic cords. I trust she will forgive me when I say she is not pretty, and yet one never tires of gazing upon her face. She is easy and graceful in carriage, and never hoydenish. You constantly feel her studies have been made from strange models, and yet she makes you doubt your own infallibility. Of her company, E. R. Marsden and Henry Scharf are deserving of especial mention, and I may also say that Steve Corey is a good comic singer. In the latter part of the week Florette was withdrawn and Fogg's Ferry substituted, in which Miss Evans only deepened the good impressions previously made. Kidder's Niagara will follow.

At the Chestnut Street Opera House Augustin Daly's co. continued a Night off, but every evening proved an off-night, as the business of the week was comparatively small. This week they offer Love on Crutches, She Would and She Wouldn't, The Country Girl and The Passing Regiment.

The Madison Square co., at the Temple Theatre, has finished the second week of Sealed Instructions, and for this week announce Young Mrs. Winthrop. There has been a slight increase in attendance, but not sufficient to do justice to this fine house and sterling company. I hope the cause of these light houses will be speedily discovered and removed. The unfinished condition of many parts of the building probably interferes with the business, and when the portico, the hallways and the Musee are completed, and the artisans depart, the public will be more likely to come in.

At the Arch Street Theatre we have had an illustration of that "vaulting ambition which o'erleaps itself" in Kelly and Mason's Tigers. These gentlemen are very clever upon the variety stage, and deservedly rank as artists in their line; but they have made a mistake, and it would be mistaken kindness to say otherwise. The small audiences that gathered to see them laughed, it is true, but not in that fashion which tells of real relish. The farce is bad, the situations are not very funny, and the dialogue is at times stupid. It would be unjust and untrue to assert that the performance is not possessed of some merit, for the Tigers both have genuine ability which must and does assert itself, though handicapped by a poor piece; and no one can deny that there is much originality in Mr. Kelly's very peculiar style of singing. Still, if their play fails to satisfy their desires, we will be glad to welcome them back in a constellation of stars when they are wearied with trying to be planets. Lena Merville, as Bob, won hearty and deserved applause, but Edwin Foy, in his various impersonations, gathered no new laurels. This week, Alice Harrison will keep us in Hot Water.

The New Central Theatre again presented an exceedingly good variety show. The best features were Walter Mack and Grace Marston, change artists; Charles Raymond, the one-legged clog-dancer; Dan Hart and his famous dog, "Old Yaller," and the Morello Brothers in their wonderful head-balancing. This week, the Rentz-Santley Novelty co. will appear with a varied programme, ending with a burlesque Mikado.

The National Theatre has had no reason to complain of business. The house has been full at every performance night and day. The Romany Rye has been the attraction for the week, and was presented by a strong co., with the old-time excellent scenery. There were no waits and everything worked splendidly. The cast of this play is so extensive that I will only bestow general praise upon the co., with the exception of Belle Douglass, whose performance of the part of Mother Shipton was marked by careful study and by the introduction of some new business which was artistic and effective.

Forepaugh's Theatre has likewise done a good business during the past week, having constantly turned people away. Katherine Rogers, with a good co., playing Claire and the Forgemaster, has proved a winning card and will remain another week, changing the bill several times.

The Arch Street Opera House, under the management of H. B. Maher, opened its season of comic opera on Saturday night, with the Mikado, at low prices. Every inch of room in the house was occupied and hundreds turned away. The Eleventh Street Opera House (Carncross') reports a good week's business.

W. J. Florence was in town during the week on business connected with his appearance on Oct. 5 at the Walnut. A. W. Pinero, author of The Magistrate, will attend rehearsals of the piece here this week. I am informed that George C. Brotherton, proprietor and manager of the Temple Theatre, has purchased the old Theatre Comique on Sansom street. Is it wise to offer good wine in one hand and poison in the other?

SAN FRANCISCO.

SEPT. 22.

The Nanon injunction suit has been the chief topic in amusement talk during last week. As stated in my last letter, Messrs. Krelling Brothers produced the opera the following night, having received the court's sanction by offering the proper bond, etc. Friday it was again withdrawn, another temporary injunction having been granted upon a new and revised prayer. The two performances packed the Tivoli, however, with the best people in San Francisco. Rigolette was then substituted for rest of week, with the same cast as before, excepting the part of Gilda, which was sung very creditably by Louise Leighton, instead of Miss (mysterious) Sordelli, the Italian prima. A little incident in act third, where the Abbe, the Marquis Marsilac and Marquis Aubigne claims the Nanon song each as his own. One of them asks, "Is it copyrighted?" "Yes." "Where was it copyrighted?" "In New York city." "Well, that wont do, for this is three thousand miles away." The costumes for The Mikado, announced for Thursday, 21st, are very rich and costly, being completed by the manufacture of Japanese shoes after the model of a genuine pattern, kindly furnished from the Hakauranki. In the cast is a special part for Johnny Williams—that of Keep-Mum; Mikado, H. W. Frillman; Ko-Ko, James Kelly; Pish-Tush, R. D. Valerga; Pooh-Bah, C. Makin; Keep-Mum, Johnny Williams, attendant to Ko-Ko; Nanki-Poo, Arthur Mesmer; Yum-Yum, Helen Dingeon; Pitti-Sing, Katie March; Peep-Bo, Lottie Walton; Katisha, Fanny Young. Each member of the cast is being specially instructed how to walk in Japanese shoes by some of the ladies from Dai Nippon.

Haverly's Minstrels, at the Bush, enjoyed a pleasing patronage last week, and last night entered upon the third week of their season to an audience as delighted as it was large. Mickey-Do, the afterpiece, is new this week, and a right excellent burlesque it is upon The Mikado. Charley Reed is the magnetic feature here, for he draws more people and gives greater satisfaction than any other card contained in Mr. Haverly's co. Apropos of Mr. Reed, I am told that he and C. W. Cornelius have perfected arrangements by which the former retires from the Haverly party, and will, with the latter, open the Standard in October with a permanent co., taking his (Reed's) old end of the crescent. I am pleased to know this, for in no place could Charley possibly acquire greater popularity than right here at his home and among his friends. Eugene Tompkins' Rag Baby follows at the Bush, 5th, the next attraction after that being Salsbury's Troubadours.

Manager Charley Hall was in Sacramento doing the Fair and races last week, and returns refreshed from a rest which long overwork has entitled him to.

A Prisoner for Life is having a truly wonderful run at the California. Last night began the third week to another large house. This will in all probability be the last week, as the management here have too many good things in store to force a run. The next bill will be Step by Step, a strong adaptation from the German by Franz Reinan and localized to San Francisco. The first act is laid in a Tehama street tenement-house; second act, Knob Hill Palace; third, a Temple of Art and concert dive—the whole ably illustrating life in these places. John Mazzanovich is excelling himself upon new scenery. The work treats more particularly upon the divergent courses of two young girls—one a seamstress the other a girl of the day; each pretty. For the concert dive scene Manager Price has searched the underground quarters for talent, but falls back upon reliability, and is negotiating with Burt Haverly, the minstrel; Helen Conklin, for song-and-dance act; Healy Brothers for the acrobat feature.

In His Power, at the Baldwin, did not pick up last week, as had I hoped it would, and received light patronage until withdrawn in favor of My Partner, Thursday evening to a moderately large audience, in which there were few familiar faces for a Baldwin opening. The house last night was fairly good only; therefore not sufficient to base a hope of any degree of success for the engagement, as this is its last week. While some think this a great co., I do not think it remarkable, and to insure any degree of profit, good advice to those contemplating the trip to California with a combination is—not to make it, unless they possess an attraction so far beyond the ordinary that our people are crying for it. Next Monday, 28th, Milton Nobles opens in Love and Law. He will be followed by Paquita, in which production Ellie Wilton may make her farewell appearance, unless she defers the farewell part to her California season. Manager Hayman has some very excellent bookings, which I will announce in due time.

Items: Jeffreys Lewis played in Odette last week at Sacramento.—Barton Hill, a manager of the California Theatre during the John McCullough times, is here from the West Indies.—Manager Al. Hayman has an interest in two cos. in the interior; one headed by Joseph Grismer, Phœbe Davis and Jeffreys Lewis, the other by Lewis Morrison, and both said to be doing splendidly.—The fact that Charley Reed was a call-boy under the McCullough administration at the California is confirmed by Manager E. D. Price, who has lately unearthed a lot of old salary-lists and other papers, which say Charley also played an occasional small part.—Sophie Eyre returns to New York in a few days.—Nanon and The Mikado will be produced in great splendor at the Baldwin, the scenic artist, Forrest Seabury, being now at work upon special scenery.—Leo Goldmark arrived from New York Wednesday last, in the interest of Nanon, which was produced and suppressed at the Tivoli, and is to follow Paquita at the Baldwin.—The 100th performance under the proprietorship of Messrs. Rankin and Rial will be commemorated by the distribution of souvenir programmes in satin at the California Theatre. A large sale insures a similar audience.—C. R. Gardner is expected to arrive shortly in the interest of his Only a Farmer's Daughter co., which will appear in San Francisco late in October or early in November. It is thought in this connection that Lillian Lewis may yet come as leading lady of Mr. Gardiner's co. Punch Wheeler, advance, is already here.—Gustav Walter is meeting with unqualified success at the Wigwam.—Burwood Cottage, by Hector A. Stuart, was performed at Saratoga Hall Saturday night to a large and friendly gathering. A feature was the debut of two sisters, who have taken the names of Rene and Louise Modrona. I have seen the former, and if she is as talented as she is pretty, this is not her last appearance.—Theodore Hamilton and Charlotte Little appeared in The Banker's Daughter at the Oakland Theatre last week.—J. Duke Murray is in the city, in advance of Milton Nobles' Love and Law.—It is stated that Louis Aldrich will play the co. at the Grand Opera House next week at low prices.—Managers Al. Hayman and E. D. Price, also Dan McCullough and others, attended Charley Reed's Mickey-Do last night at the Bush.—Hazel Kirke played to fair business last week at the Grand.—Manager Al Hayman, Dan McCullough, Fred McCloy and Sophie Eyre attended the Warren performance at the Tivoli Wednesday night.—Jean Clara Walters and the California have parted company. Helen Rand played Miss Walters' part last Wednesday in Prisoner for Life, and her part of an old negress in Step by Step will be given to J. J. Wallace.—Messrs. Rankin and Rial have purchased the Coast rights to the new play, Step by Step.—T. W. Eckert and wife, Louise Leighton, are living in Oakland during the vacation. Mr. Eckert, being a thorough musician, was called to the organ of the Jewish Synagogue for the Yom Kippur. He and his wife will reappear at the Tivoli in Princess Ida.—Annie Ryner, James Goodwin and the Hayes Sisters are now at the Fountain this week.—Mme. Judic, in December, follows The Mikado at the Baldwin.—Bartley Campbell comes to personally supervise the production of Paquita at the Baldwin, which opens 13th.—Charles Cook, the gentlemanly assistant treasurer of the Baldwin, has quite recovered from the recent affliction of his eyes, thus greatly relieving Dan McCullough.—Esther Williams (Mrs. Joseph Corcoran) returned from the Castleton co. in deference to her husband's wishes. Her part is taken by Cora Strike.—Hudson Liston was a schoolmate of Gerald Eyre in Dublin, Ireland.—The first concert of the Orchestral Union is postponed to 7th.—A very strong French melodrama has been sent D. H. Harkins from England. It is called Sorely Tried and is under consideration for early production at the California.—The Grand Opera House is closed. Mr. Stevens was stopped by the Post Company for unpaid advertising. But his co. got off on the Oregon steamer yesterday. He expects to follow overland to-day and open in Convict 1240 in Portland, Monday, 28th. Meantime Charley MacGeachy is said to be preparing Thorne's Black Flag for early production at the Grand by a local co.

CLEVELAND.

Lillian Russell, supported by the Hess English Opera co., opened at the Opera House Sept. 24, in the comic opera, Polly, to a full and critical house. It being Miss Russell's first appearance here, and also, I believe, the first presentation of Polly, Cleveland people were on the *qui vive* to see and hear both; and in neither were they disappointed, for the opera is certainly pleasing, interesting and amusing, with much good and sparkling music in it. The acting and singing of Miss Russell is faultless. As pretty Polly Pluckrose, the pet of the regiment, she captured the audience by her beauty, naive manners and sweet voice. Frederick Solomon as Major-General Bangs was excellent, and R. M. Dunbar as the Colonel deserves mention. Kelly and Mason in The Tigers, 1st, 2d, 3d.

Cleveland's old favorite, Gus Williams, in Oh, What a Night, played to good business at the Academy all week. The story of the play, although very light, is quite complicated because of the many ludicrous situations the characters are placed in. Williams, as Herman Pottgeiser was excellent and original in his make-up and dialect. As an actor he was better than ever before, and his songs were applauded again and again. His recitation of "A Lock of Hair" had a particularly happy effect. C. F. Tingay's Howard is a good piece of acting. The rest of the support is fair. This week, Lizzie Evans.

Satan's Judgment, a play of the spectacular order, resembling The Black Crook deprived of its ballet and objectionable features, was produced for the first time on any stage; at the People's Theatre, Sept. 21, and has run all week to large houses. The play abounds in fairies, hobgoblins and demons of all colors and varieties. There is some pretty scenery through the performance, and a series of specialties by the Albion Brothers, acrobats. James R. Adams, in the role of Bricktop Caskins, and Leon Whettong, who personates the dragon, head the co. This week The Stranglers of Paris.

Four good specialty cos. at Drew's Museum, besides the usual number of curiosities, drew crowds of visitors all week.

Strays: George Heath, of the Kelly and Ryan comb., was here 25th.—The Abbott Opera co. play The Mikado at the Opera House, 10th.—A. F. Hartz, of the Opera House, states that the business outlook for the season is flattering.—Manager John Ellsler, of the Academy, is out of town on theatrical business.—Frank M. Drew expects to finish his new theatre by the 15th. It will be known as The Cleveland Theatre, and will seat 2,000. It is perfect as to ventilation and exits, and no expense is being spared to make it in every way a model theatre. The opening is announced for the 19th, with Michael Strogoff. Low prices of admission.

NEW ORLEANS.

The dramatic season proper at the Academy of Music was opened Sunday, Sept. 20, by Lizzie May Ulmer in her play of Dan's Girl. Both star and play were well known here, having been seen at this house last season. Miss Ulmer is a clever and painstaking little actress, with much of that true dramatic ability which can portray with almost equal effectiveness the pathos and comedy of the drama. Her comedy is always bright, and her pathos tender and natural. The play is of the so-so kind, and, though not great, will do. The co. is adequate for the not very difficult requirements of their respective characters. Business has been about fair. Mr. and Mrs. George S. Knight opened 27th in Over the Garden Wall. The comedy, save by report, is unknown here, but both the stars are old-time Crescent City favorites. J. O. Barrows brings a Professor co. for one week, opening 4th.

The Riley and Fay comb. in a variety olio and a play called Ragged Jack, the Vagabond, has drawn good houses at cheap prices to Faranta's Theatre.

The grand Old Drury will be opened for the season 10th.

BROOKLYN.

Storm-Beaten, with its spectacular display and its excellent cast, is drawing good houses at the Grand Opera House. Romany Rye to follow.

At the Park, Harrison and Gourlay are playing to pretty fair houses. Harry Braham introduces an original selection between the acts, entitled "The Elks' March," which he has dedicated to the Brooklyn Order, No. 22. Next week the Thalia Theatre Opera co.

Tony Pastor's show fills the bill at Hyde and Behman's this week. The Kernells, Mr. and Mrs. Harry Watson and the Four Shamrocks make up the attraction, which draws crowded houses.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): W. J. Scanlan, supported by an excellent co., is playing Shane-na-Lawn to good houses.

Lee Avenue Academy of Music (C. L. Woglom, manager): Robert Buchanan's drama, Alone in London, which had such a successful run in the Western District last week, is presented here this week, and the house is crowded nightly. Next week, Bartley Campbell's Clio.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Emma Abbott opened to a brilliant audience Sept. 26.

Item: This season will open more auspiciously than for many years. The crops throughout this part of the State are unusually good, and business of every description is brisk.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): A fine-sized audience greeted Lizzie May Ulmer, 10th, on her second visit in Dad's Girl. Her performance was warmly applauded.

Personal: Our popular manager, Mr. Tannenbaum, arrived in town, 22d, and was cordially welcomed by his host of friends. He states that the season of 1885-86 will be the best, artistically, that Mobile has had in ten years.

ARKANSAS.

HOT SPRINGS.

For the last three weeks our Opera House has been going through a thorough cleaning and repairing, and now is ready for the season, which will be opened 2d and 3d, by the Good as Gold co., followed by Lizzie May Ulmer, 12th; McIntyre and Heath's Minstrels, 15th; Belle Moore, 16th and 17th. Kersands' Minstrels, 21st; John Thompson, 26th; Sol Smith Russell, 28th; The World, 30th and 31st; Black Flag, Nov. 2; Bandit King, 3d; Pauline Markham, 9th and 10th. The following comprise the staff at the house this season: I. L. Butterfield, manager; Charles Garrett, treasurer; L. A. Thomas, stage manager.

COLORADO.

DENVER.

It was a large audience, and a very swell one, too, that so heartily welcomed Mr. Barrett in Richelieu, at the Tabor, Monday night. It was a powerful performance on the part of the star. Tuesday night Mr. Barrett was seen as Lanciotto, a part he acts to perfection. Wednesday, Hamlet was the bill. Thursday, Yorick and Garrick. To-night (Friday) two plays, both new here, The King's Pleasure and The Wonder. To-morrow matinee, Francesca, and at night Julius Cæsar—Mr. Barrett as Cassius. His engagement thus far has been very satisfactory financially, but perhaps not as much so as on previous occasions. There has been no great change in Mr. Barrett's support, with the exception of Louis James, who left the co. in Kansas City. This sterling actor's absence is felt to no small extent, and I am afraid it will be some time before Mr. B. will find his equal. Particularly was he missed in Francesca, in which play, as the Jester, he divided the honors with the star. S. E. Springer played the character very well, however. F. C. Mosley is prominently cast and fills his roles excellently. Marie Wainwright (Mrs. James) still has her old place. She is a thorough artiste, easy, graceful and very good-looking. Week of Sept. 28 open. Joseph Murphy 5th. Broad Opera co. 12th; Myra Goodwin 19th.

The three performances given at the Academy by the Nobles co., ending Sept. 19, netted a neat sum, showing that Mr. and Mrs. Nobles' popularity is not waning here. His support is not changed materially from last year.

Fool's Revenge was the play with which Miln opened his week last Monday, to a large house. He is playing his entire repertoire. Mr. Miln's engagement will apparently turn out fairly successful, notwithstanding the strong attraction at the other house. Mr. Miln's support is good, with two or three exceptions. C. R. Gardiner's Only a Woman's Heart is underlined for this week.—There is such a vast difference in the get up of the new programme for the Tabor, *The Play*, and the old affair, *The Elite*, that I cannot refrain from mentioning the fact. J. B. Dorman, its editor, is an old theatrical man. His associate, S. W. Shepard, has resided in Coloradosix years, and has knowledge of newspaper business. *The Play* is as newsy a little publication as can be found. Its pages are not filled with local trash and alleged wit. One of the many interesting things in the new programme is a publication of the current attractions at the New York theatres.—Barrett's co. is elegantly costumed. Miln has also paid especial attention to this item. Manager Hughes signifies his intention to build a theatre in Leadville, if arrangements cannot be made wherein he can play his attractions in the Leadville house.—A lot of society people have gathered themselves together, and are determined to exhibit their minstrel talent. They style themselves the Five and Forty Blackbirds, and make a feature of the wonderful Scraggy Family. They do not care to undergo the tortures of burnt cork and face a guying public for over one night, and that will be at the Tabor 2d. A Rag Baby closed its week 19th at the Tabor. Business lessened the last few performances.—The Broad Opera co. is actively rehearsing an opera, the name of which is withheld for the present.—Adele Payn, in Miln's support, does a very artistic piece of work in the sleeping-scene in Macbeth.—Kate Castleton had a small house in Georgetown. After playing Kansas City, the troupe will go to Texas and thence to Chicago, where it appears in the new Opera House, Dec. 13. The co. is due in New York sometime about Jan. 1. Everything Mikado. Hats at the millinery and letter paper at the stationary stores. The much talked-of opera will be done here before Christmas by the Thompson Opera co.—Carl Major, the composer of the Opera Pricilla, has returned to his house in Detroit.—C. R. Gardiner has been in town.—The new Opera House in Canon City opened with Bridge's Twins. House reported large. Seats eight hundred and stage in good shape.—In the Miln-Benton-Rousell imbroglio there were developments of a pugilistic nature on Tuesday. Miln met Rousell in Charpiot's and mentioned a compromise which had previously been agreed upon and which was that

Bunnell's Museum: The Stephens-Grey comb. drew packed houses in Without a Home. Beginning 28th Collars and Cuffs.

American Theatre: The Adamless Eden to good business last week.

Items: The members of the stranded co. are loud in their praises of Manager Wall's courteous treatment.—Among the members of the Folly co. who left for New York Saturday were Harry Brown, Joseph Harris, Will Bray, James Wallis, Topsy Venn, Anna Boyd, Emily Kean and Mamie Taylor.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): A large house greeted Carrie Swain's fifth appearance here. She presented True Blue Sept. 21. Usual hearty welcome to the star. Hobbies, 22d. Very funny. Edward Seabach as Pygmalion and Bertha Fiebach as Minnie Clover bore off the honors. Good house. Ten Nights in a Barroom 24th. Charles H. Clark as Gilpin Gauk. Slim house. Rhea, 1st.

SOUTH NORWALK.

Music Hall (F. M. Knopp, manager): Lang's Comedy Comiques in Scheming Sept. 21, to light business. The piece is without plot or merit, but the co., by their hard and painstaking work, succeeded somewhat in pleasing the audience. With a good play this co. would be a success.

NORWALK.

Opera House (Fred. Mitchell, manager): Burr Oaks Comedy co. Sept. 22, to fair business, and gave splendid satisfaction. Lucette Opera co. 25th, to good business.

BRIDGEPORT.

Hawes Opera House Thursday evening Sept. 24, Colonel Milliken's Operatic Comedy co. in Niniche. Niniche is Frenchy to a marked degree. Almost too pronounced for staid New England. But a bright sparkling piece, full of plot and fun. Madeleine Lucette, as Niniche, was charming and vivacious and sang with a good, clear voice. A decided favorite with the audience. Dan Packard, as the Count, made a hit. His make-up was good, and he acted naturally. Will S. Rising, as Gregoire, was praiseworthy. The rest of the support was good. House fair.

WATERBURY.

Opera House (Jean Jacques, manager): Starr's Harris Opera co. all of last week, producing La Mascotte, Chimes of Normandy, Billee Taylor, Girofle-Girofla, Patience and Olivette to crowded houses. The co. is a fine one, and includes Frank Deshon, Charles E. Osborne, May Duryea and May Douglas. At their last performance, given Saturday evening, the house was packed.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Our season opened Sept. 22 with Lang's Comedy co. in Scheming. The piece caught on at once. Small audience.

Items: The season promises to be lively. Manager Jackson has numerous attractions booked and is sometimes obliged to refuse dates. Gustavus Clark, 5th, 6th and 7th.

DANBURY.

Opera House (C. L. Taylor, manager): Burr Oaks was presented by a strong co. to a large and well-pleased audience Sept. 23. Mattie Vickers in The Alarm Clock delighted a good house, 24th. The Milliken Opera co. produced Madame Boniface in a very fine manner to fair business, 26th.

HARTFORD.

Roberts' Opera House (W H. Roberts, manager): J. B. Polk, supported by an excellent co. Sept. 23, in his immensely humorous play, Mixed Pickles, to a fair house. Shadows of a Great City, 1st, 2d and 3d.

American Theatre: Sid C. France in his sensational drama, Marked for Life, week of Sept. 21, to very good business. Ida Siddons' Female Mastodons, 28th week.

Allyn Hall: Ullie Akerstrom's engagement the past week has been a most successful one, people being turned away nightly. Manager Frank Charvat is to be congratulated on the result of the good work he is doing for his little star.

Elks: Bridgeport Lodge, No. 37, B. P. O. Elks, was installed Sept. 20 by District Deputy G. A. Reynolds, of the S. N. E. Amusement Bureau of this city, assisted by the officers of Hartford Lodge. A large number attended from here, all of whom report having been finely entertained by the new lodge. W. H. Stephenson, Superintendent of N. Y. and N. H. R. R. was elected E. R.

ANSONIA.

Opera House (D. Bartholomew, manager): The Emma Thursby Concert co. opened our season Sept. 25, and was greeted by a fair house. During the Summer the management has had the house thoroughly cleaned and repainted; also enlarged the stage so as to more readily accommodate scenery for traveling combinations. The stage measurement is now being 31 feet deep and 35 feet wide. New scenery and a new drop-curtain have been added, and about 300 orchestra-chairs placed in the parquette, so that now we have one of the prettiest halls in the State. Claire Scott co., 12th, week.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): J. B. Polk's Mixed Pickles to fair house, Sept. 22. Haworth's Hibernica, 23d; light attendance.

Item: The manager of Haworth's co. administered a just rebuke to one of our cranky hotel-men. He began to register his name, and had part of it written, when he stopped a minute to answer a question connected with his business, and while meditating was aroused by the gruff landlord with, "How long does it take you, young man, to write your name?" The manager replied: "It will be a good long while before you see my name on your register." He then walked out, and took his co. to another hotel.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): The Private Secretary was well presented, 8th. Crowded house. The last entertainment of the early season.

Coliseum Theatre (W. H. Devenport, manager): Alice Evans, Thomas Calvin Aida, Nellie Neville, Della Amme, Annie Braddon, Tillie Russell, Minnie Mitchell, Nellie Burke, Cora Atwood, Billy Wilson.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): Shook and Collier's Union Square comb. presented Robert Buchanan's Storm Beaten, 25th and 26th to fair sized audiences. The acting was good, and the troupe generally is a strong one. Burr Oaks, 3d; Gray-Stephens comb. week of 16th. The Mikado, under D'Oyly Carte's management, 13th.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Clio drew good houses last week. This week, Peck's Bad Boy. Next week, Michael Strogoff.

New National Theatre (Rapley and Kinsley, managers): Rhea, week of 5th, opening in Lady Ashley. Bluff, 12th.

Ninth Street Opera House: Hazel Kirke to crowded houses last week. Ethel Tucker this week in Queena and Leah.

Barton and Logan's Dime Museum: This week, Lottie Church, in Unknown. Next week, Dan Kelly and co.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Thorne's Black Flag opened to a large house Sept. 23 and repeated the play to fair business 24th. And although the good business was mainly due to the first representation of the play here, yet the co. in itself deserved large audiences. Barrows' Professor opened to a fair house 25th, and moderate business at matinee. The appearance of the young debutante, Kitty Cheatham, as Daisy Brown, was a feature of the performance. During the international prize drill at Nashville in 1883 a number of the Savannah Cadets were hospitably entertained at Miss Cheatham's home. The pleasantest relations were established, and have ever since existed, between the young lady and the members of Savannah's crack military corps. The fact was enough to insure Miss Cheatham a hearty welcome here. The Cadets marched into the theatre during the overture in fatigue uniform, under command of Lieutenant Brooks, and occupied seats in the parquet. As Daisy Brown the young lady was greeted by a burst of applause which did not subside for some minutes. Miss Cheatham gracefully acknowledged her welcome. Throughout the entire performance she was accorded a reception of which the greatest artist might well be proud. She is a charming young lady, with fine abilities, and has a bright future before her. She has a sweet, musical voice, which, though not strong, is heard to excellent advantage. In the second act she was presented with a magnificent floral horseshoe three feet in height, in the centre of which were the letters "S. C." Accompanying the horseshoe was a large basket of flowers bearing a card with the inscription: "Miss Kitty Cheatham; compliments of the Savannah Cadets." After the performance the Cadets tendered Miss Cheatham a serenade at the Screven House. The young lady appeared on the balcony and gracefully acknowledged the compliment.

Gloom: Night of Sept. 26 the gas works were unable to supply light, and there was no performance of The Professor. It is rumored that the Professor co. will sue Manager Johnson for damages, in not having theatre lighted according to contract. At any event, should the co. sue Manager Johnson, the latter will bring suit against the Gas Company.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Mr. and Mrs. George S. Knight, supported by an excellent co., presented Over the Garden Wall to good business Sept. 23 and 24. Standing-room in demand the first evening. The co. and play were well received. Tally-Ho, with Robert L. Downing as star, to only fair business, 25th, 26th, with matinee. The support is not up to the standard; by no means as strong as the young actor deserves.

Personal: Your correspondent is under obligations to George S. Knight, the comedian, for many courtesies.—Rosita Worrell (sister of Mrs. George S. Knight) is doing excellent work in Over the Garden Wall. Miss Worrell has just returned from a long sojourn in Europe and this is her first season upon the professional stage.

AUGUSTA.

New Masonic Theatre (Sandford H. Cohen, manager): Sept. 22, Barrows' Professor co. to very light business. Kitty Cheatham and Mr. Barrows were good in their parts. Black Flag co. 25th, to good business (about $400).

ROME.

Nevin's Opera House (J. G. Yeiser, manager): Robert L. Downing, in Tally-Ho. Performance excellent; business poor. "Protracted" religious meeting in the city interfered.

ILLINOIS.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): Katie Putnam played to fair sized audiences Sept. 21 and 22. Everybody pleased. Two Johns Comedy co., 23d, full house. Seats were all sold for Den Thompson, 26th. Rosenfeld's Mikado, 1st; W. E. Sheridan, 2d and 3d.

ROCKFORD.

Opera House (C. C. Jones, manager): Frederic Bryton and a well-balanced co. in Jack o' Diamonds, Sept 21; small house. Mr. Bryton is a fine actor and ably supported by Sydney Armstrong and T. J. Herndon. Tony Denier's Humpty Dumpty co., to a good house, 24th. The Leonhardt Brothers and the Goodrich Family in their specialties were good.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The Meader Opera co. played The Mikado, Sept. 18, and afternoon and evening of 19th; light business. The Hess Opera co.. announced for 21st, cancelled. W. E. Sheridan, 30th and 1st; Corner Grocer, 3d. Prof. Bartholomew's Equine Paradox begins a week's season 5th.

GALESBURG.

Opera House (N. Brechwald, manager): Our season was opened Sept. 25 by J. Z. Little's World co., in the presence of a large and appreciative audience. Skipped by the Light of the Moon, 1st; Patti Rosa, 7th; Lester and Allen's Minstrels, 14th; Reward co., 24th; Tony Denier, 30th.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): Sept. 18, Gus Williams in Oh, What a Night! played to a crowded house. The reputation of the co. was fully sustained. Den Thompson played to good houses 22d and 23d. The co. is excellent, and the general verdict is that this is one of the most pleasing plays on the road. The Two Johns, 24th and 25th, played to "standing room only," the house being packed from floor to ceiling. These two massive specimens of humanity kept the house in a continuous roar from rise to fall of curtain.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Roland Reed in Cheek, Sept. 19. Big hit. Good business. Tony Denier's Humpty Dumpty, 26th, to good business.

Germania Hall: Eleroy Comedy co., 28th, week.

QUINCY.

Opera House (P. A. Marks, manager): McFadden's Uncle Tom's Cabin co., Sept. 16 and 17, to good audiences. Clara Morris appeared 23d in The New Magdalen before a fair audience.

Item: Miss Morris was suffering from a severe attack of neuralgia. The audience fully sympathized with her

DANVILLE.

Grand Opera House (Leslie Davis, manager): Dan'l Sully's co. in A Capital Prize, Sept. 22, to light business.

INDIANA.

INDIANAPOLIS.

The Grand was closed three nights of the week, but Estelle Clayton, in Favette, filled a satisfactory engagement, Sept. 24, 25 and 26. The leading members of the co. were exceptionally strong, and the minor characters were well cast. Miss Clayton has a charming simplicity, and embraces with that a thorough knowledge of her part and the ability to present it in an artistic manner. To review Favette would consume valuable space, but the western introduction cannot be passed without a comment. The first two acts drag considerably, and the actors worry with some irrelevant matter. There is some excellent matter in the production, and it is very uniform. Arthur Elliott, as Bernardus, is earnest in his part, and made a favorable impression. Etelka Wardell acted and dressed her part in a very creditable manner. As a whole, the presentation here was a success, and the patronage was generously given. For week of 28th—State Fair date—the Hanlons will revolutionize pantomime on the Grand stage. About thirty of their people have been here for two weeks drilling and arranging properties. Their season opens here, and promises to be a good one Kate Davis will be gladly welcomed. For 5th, 6th and 7th, John T. Raymond; 8th, 9th and 10th, Willow Copse.

At English's, W. H. Power's new Irish drama, The Ivy Leaf, opened to a good house, Sept. 21, and same were continued during the rest of engagement. The play drew well, and struck a popular chord. The mechanical eagle was a novelty. By far the best Mikado co., as a company that has yet been here was the Rosenfeld organization, 24th, 25th and 26th. Individual errors could be noted, and by a judicious sorting of sundry stars of these various Mikado cos., one grand co. might be made that I would like to take to Japan. Ida Mulle was not the Yum-Yum that her admirers here anticipated. From her Cupid, in Bottle of Ink, we were led to great expectations. Augusta Roche was a very good Katisha. Chorus weak; principals good. For week of 28th, Gus Williams in Oh! What a Night!

Museum: A big week's business has been done by Owen Fawcett in Daly's Big Bonanza. A big olio given down stairs and also following the comedy. Helen Adell, with a Moths co., week of 28th, and also McAvoy and Rogers Specialty co. Charles Mayor, Lon Pickart, William Stebbins, Perry and Lulu Ryan and Lizzie Sturgeon.

Zoo: Owing to the cancellation of the Stranglers of Paris date (21st, week) an olio was substituted that drew fairly. Millie Marrietta's co. of forty artists during State Fair week.

Elbow Shots: The Gilmore girls will probably return home soon, closing their engagement with Lambrecht and Bauman.—Buffalo Bill at Seventh Street Grounds Sept. 30 and Oct. 1.—The Estelle Clayton co. one and all, stopped at the Denison.—Modjeska comes Nov. 7.—Lester and Allen are booked for a November date.—Ben Stern, ahead of Fantasma, met W. J. Fielding, his predecessor, now of Ivy Leaf co., here last week.—G. W. Hilis was initiated in the Elks here last week. His initiation was completed in four hours while Cappa, at Louisville, went through in less than one-third the time.—Frank Bixby had to do "Ye Villain" in Willow Copse during the illness of Walcot.—Al. Lipman, of Willow Copse, is an Indianapolis graduate.—Hasselman's List of Attractions is completed. It shows 320 combinations.

EVANSVILLE.

Opera House (T. J. Groves, manager): The Grau Opera co., closed a most successful engagement of eight nights, Sept. 27. Produced Mascotte, Olivette, The Mikado, Queen's Lace Handkerchief and Chimes of Normandy in faultless style. The Grau co. are great favorites here. Last season they played a week with great success, but this engagement surpassed it. Helen Cooper, Max Figman, Annie Barrett, Hazel Blake and H. H. Waldo, the principals, are the possessors of excellent voices, and are very good performers. Miss Cooper was tendered a complimentary benefit, 25th, when Queen's Lace Handkerchief was produced to very large houses. Chimes of Normandy was produced, 24th, in grand style to standing-room only. Max Figman's Gaspard was the finest ever seen here. Bella Moore, 4th and 5th.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): Estelle Clayton, Sept. 23, in Favette. First appearance in our city. Fair-sized but highly-pleased audience.

MADISON.

Our cosy Opera House is nearing completion, and will be ready for the opening 19th. The managers have booked some of the best combs. traveling, the latest being J. K. Emmet. Mr. Calloway has just returned from Chicago, where he has been in the interest of the new house. The decorations, chairs, etc., will be second to none in the State. Mr. Calloway gives personal attention to everything.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Tony Denier gave good satisfaction to a fair house Sept 21. Siberia, 24th, was one of the finest entertainments we have had since the opening of the house, but only drew a medium audience. The daily papers rated the people severely for not patronizing a good entertainment when it came to the city.

Items: Liberati is visiting his friend, Mr. Conn, the cornet-maker.—The Mirror is now found at the Opera House book-store.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Sept. 19, J. C. Stewart's Two Johns drew a good audience. Fun from beginning to end. Felix and Eva Vincent succeeded in butchering a series of plays and disappointing fair audiences, 23d to 26th. Sydney Rosenfeld's Mikado co. drew a good house 28th.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Siberia, was presented for the first time in this city Sept. 23 and 26. Good houses. The play created a much more favorable impression than any melodrama yet put on the stage at Fort Wayne. The cast was strong. There is no character in the piece that allows any extraordinary display of talent, but everybody made all that was possible out of their parts. Joseph Jefferson presents the time-worn play, Rip Van Winkle, 1st.

Academy of Music (C. B. Woodworth, manager): The Townsend Shakespearean co. will be the opening attraction, playing a three nights' engagement, opening Sept. 28. Richard III. will be put on 28th, and probably Damon and Pythias an Pizarro on the two succeeding nights.

Inklets: There is a marked improvement in the orchestra at the Temple this season. It now consists of twelve pieces. The management seem determined to make the place popular with the public, and judging from their actions they will succeed in doing so.—George Fisher, with Sells Brothers' circus, has returned home, and will resume his old position as stage manager.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Bartholemew's Equine Paradox to good houses last week.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Sept. 21, Capital Prize, to moderate house. Fair entertainment. The Two Johns played to a fair house, 22d. Highly pleased audience. Clara Morris, in The New Magdelen, played to a moderate house, 25th.

Items: Manager Naylor is having a beautiful new drop-curtain painted. His house has been newly painted and papered from the sidewalk to the dome. With the interior decorations it presents a fair appearance.

IOWA.

CEDAR RAPIDS.

Green's Opera House (Noxon, Albert and Toomey, managers): Barlow, Wilson and Rankin's Minstrels entertained a large audience, Sept. 22. Some very pleasing new features. The Hollywood Opera co. opened for three nights, 24th, in Cinderella. The co. is composed of juveniles, among whom are the talented Hollywood children. Little Clara and Master Dick are but five and six years of age, yet these babies sing like adults. As Cinderella, Baby Clara won many recalls. Essie and Lottie Holywood, in their song-and-dance, "My Little Irish Queen," captivated the audience. Lizzie Hollywood adds to the strength of the comb. with her cultured voice and pretty face. Charles P. Seamon, a pleasing ballad-singer, accompanies the Hollywoods.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Patti Rosa, Sept. 19th, two entertainments, to good business; Zip and Bob were presented. As a soubrette, Patti is charming and winning. Prof. Morris' Dog and Pony Show, 21st, three entertainments, to big business. Dogs and ponies are well trained, and it was a picnic for the little folks.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Clara Morris' co. appeared, Sept. 22, in The Rajah.

Item: This city has been largely billed for several days announcing the appearance of Clara Morris in Article 47. In consequence, a large number of seats were sold. The private car conveying the co. arrived in the morning, and during the day Miss Morris absolutely refused to fill the engagement. Her manager asked for an explanation, but it was not given him, Miss Morris even refusing to admit him to her car. He was very indignant over the matter, but could not do anything with her. He made the announcement before the opening of the play, that Miss Morris was indisposed, owing to the extended trip from Milwaukee, and would not appear, but that The Rajah would be substituted. It was a great disappointment to the large audience, and not a few left the house. A rebate of fifty cents was given to persons holding reserved seats.

DUBUQUE.

Opera House (Duncan and Waller, managers): Barlow, Wilson and Rankin's Minstrels gave a very good entertainment to good business, Sept. 21.

KEOKUK.

Keokuk Opera House: J. M. Hill's latest success, For a Brother's Life, Sept. 24. Ada Richmond's Burlesque co., 2d.

Dot: Harry Buckley, agent of Catherine Lewis, was in town, 24th, and occupied a box at the Opera House the same evening.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Laura E. Dainty played to a fair house, Sept. 22 The McGibeny Family drew the largest matinee, 19th, that has ever been in this house; but their evening performances were poorly attended,

Foster's Opera House (William Foster, manager): Patti Rosa pleased a good-sized audience in her charming play of Zip, 26th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): C. T. Dazey's new play, For a Brother's Life, was presented Sept. 23 by J. M. Hill's co., under the auspices of a local Post of the G. A. R. Large and well-satisfied audience. The play is strong and meritorious and the plot cleverly worked out. Newton Gotthold exacts the leading role in a manly, spirited manner that infuses life into the rest of the co. Lawrence Hanley as Leonard Mather and J. J. Dessinger as the Dutch Recruit deserve especial mention for clever work. As regards the rest of the co., the less said the better, the female part of the cast being particularly weak. Barlow, Wilson and Rankin's Minstrels, 24th; an excellent performance to a fine house. J. Z. Little's World, 26th; a creditable performance to large business.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Kate Castleton's co. in Crazy Patch to fair house Sept. 23. As a mirth-provoker the skit is a success, and the music introduced during the play is very fine, notably the singing of the fair Kate and Nellie McMahon; Eddie Girard as Policeman McGlue is good. Louise Sylvester 5th, 6th and 7th; Sol Smith Russell 8th, 9th and 10th.

Items: *Opera House Notes* is the title of the new programme.—L. G. Belter, advance of the Simon Comedy co. passed through here Sept. 23d. He reports good business for his co.—A. L. Cooper is local manager for Crawford.

ATCHISON.

Price's Opera House (Will Campbell, manager): Sept. 23 and 24, Louise Sylvester and a very good co. presented A Hot Time, a play with no plot, but in which there is made room for many specialties. Miss Sylvester as Ruby Stiles was as bright and sparkling a little soubrette as we could care to see. In her dancing, which is very graceful, and her playing on the banjo, she brought down the house.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Frances Bishop and Alfred McDowell, supported by R. L. Scott and an excellent co., appeared in Muggs' Landing, Sept. 24. Large audience. Co. and play gave good satisfaction. Encores were numerous. Myra Goodwin in Sis, 5th. Golden's Dramatic co. 6th to 10th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): Sept. 21, Emporia's old favorite, Robert McWade, in Rip Van Winkle. Very good performance to a large and select audience.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Rosenfeld's Mikado co. presented the opera for three nights to excellent business. It was exceedingly well given, introducing several new faces, notably Ida Mulle. Her Yum-Yum was an attractive piece of work in make-up, action and voice. Harry Mills made much of the part of Ko-Ko in a quiet way, and Alexander Bell was an effective Nanki-Poo. W. H. Powers' Ivy Leaf, a typical Irish drama, closed the week to houses varying from light to fair. It introduces the usual impossible hero, improbable action, songs, dances, and some really beautiful scenery. It is sensational slightly—a realistic leap from a tower and the rescue of a child from an eagle winging down the horse. J. P. Sullivan made a good Irishman, and Mrs. W. H. Power was pretty and pleasing in a stereotyped part. Estelle Clayton 28th; Thomas W. Keene 5th.

Masonic Temple Theatre (J. P. Whallen, manager): Closed until Thursday, 24th, when Harry Morris opened in Daniel Sully's Capital Prize. Its success elsewhere was repeated here. There is a touch-and-go about it, and general cleverness about the co. that goes far to explain the success of what has very little in itself. Harry Morris' Dutchman is well known; the singing of the Olympia Quartette was enjoyable, and the Misses Berdeaux, Jerome and Louise Fox danced and sang themselves into favor with the large audiences.

Harris' Museum (P. Harris, proprietor): Draper's Uncle Tom's Cabin did an enormous business. Fair co.

New Grand Theatre (J. P. Whallen, proprietor): A very good variety performance was given week of 21st. The principal features was the singing of the Edelweiss Mountain Choir and an unusually good group of living statuary, with Jaquaring as the Central figure. Business large.

Drifts: Doris' show did a poor business 24th; the street parade dingy and the performance not startling.—Frederick W. Hills, representing Estelle Clayton, is a worker. He is distributing some very fine printed matter in the interest of his attraction.—Signor Cappa, the Seventh Regiment bandmaster, was made a full fledged Elk during the week, at a meeting specially arranged.—P. Harris, the museum monarch, is in town, looking the picture of health. The success of his house here is assured.—Manager Weffert has returned from a flying trip to Baltimore.—The Battle of Sedan will shortly be seen here.—Johnson, of the Grand, by prompt action prevented the destruction of the Masonic, Friday morning. By some accident a fire was started, and had gained headway, but a cool head and use of means at hand soon brought it under control.—Four attaches of Doris' Circus were arrested here for about the most cold-blooded crime to be imagined. Upon leaving Frankfort four countrymen, who had attended the performance were permitted, upon payment of regular railroad rates, to start for their homes on the circus train. The car was entered by the show hands, the men, at the points of pistols, compelled to give up money, watches and clothing, and then deliberately made to walk off the rapidly moving train. Three of them were badly injured, one will probably die. The other, comparatively unharmed, came on here and caused the arrest of the guilty parties.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): Our season was opened by Baird's Minstrels, who gave an elegant performance to a house crowded from pit to dome. In fact no more were allowed in the galleries, and but few vacant seats could be found in the dress-circle.

MAINE.

PORTLAND.

Theatre (Charles H. Newell, treasurer): After an absence of two years, Annie Pixley was warmly welcomed by two large and appreciative audiences Sept. 23 and 24, and the ovation given her must have assured the fair star that her popularity had not waned in her absence. Ely, from the pen of Fred. Marsden, was the bill for the first night, and it failed to impress the audience as being a great improvement over the ever-welcome M'liss. Perhaps it's the fault of the piece, and then again it may be because one cannot appreciate Miss Pixley as an Irish girl. At all events, the piece lacks "go," and but for the songs and dances that are sandwiched in it would fall flat. The lady was in all her glory the second evening, and M'liss was seen by a big house. The co. is not what can be called particularly strong, and yet the various parts were acceptably rendered. Harry Meredith and M. C. Daly were of course fine, as was also Dollie Pike. The costumes of Miss Pixley were charming, and her singing as brilliant as of yore. That Hugh Conway's strange story, Called Back, had been widely read was evident from the crowded houses that greeted the production of the play by Kate Claxton's co. 25th and 26th. Differing as it does from the story, the play nevertheless is full of strong situations, and affords ample opportunities for fine acting. Charles Stevenson, as Gilbert Vaughn, gave a careful and an artistic rendition of the part. Miss Claxton, as Pauline, was decidedly lacking, and her strained performance jarred one's nerves—not that Miss Claxton is not an actress, but because she is not fitted for such a character as Pauline. Next to Stevenson, young Salvini, as Macari, the spy, made the success of the piece. His assumption of this detestable character was most artistic. The co. supporting Miss Claxton is a fine one, and the piece was produced in an acceptable manner.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Kate Claxton opened her season Sept. 21 in Called Back to good business. The following was the cast:

Gilbert Vaughn	Charles A. Stevenson
Arthur Kenyon	Clay Greene
Anthony March	F. Mackintosh
Dr. Ceneri	H. A. Thomas
Paolo Macari	Alexander Salvini
Petroff	Frank Stevens
Bolski	L. Kalbfleish
Chief of Secret Police	T. Edward Hall
Major Markeloff	Preston Moor
Captain Varmaloff	F. Cunningham
Sergeant of Cossacks	James Ormond
Warden Kedril	L. Burnham
Nicholas	J. Presbury
Henri	W. Wallace
Pauline	Kate Claxton
Mary	Alice Cragin
Mrs. Wilkins	Mrs. L. Furlong
Susan	Miss Albray
Wolynski	Blanche Dixon

There is little if anything to add to my special of last week. Salvini's Macari is the best thing he has ever done.—Emma Thursby and a rainstorm came together, 22d, and the result was a small audience to listen to a very pleasing concert. As this is an off year with the chestnut tree, it would be well for the Chevalier De Kontski to drop the "court pianist to his Majesty the Emperor of Germany" business.—Zozo, with its beautiful scenery, drew small houses, 23d and 24th. When here last year the co. had trouble with the bill-poster, and so this visit he did not put up a sheet of paper or hang a lithograph in the centre of the city.—Annie Pixley, 3d; Davene's comb., 7th; Mattie Vickers, 10th; William Redmund, 12th.

Cues: At 7:45 the last night Zozo was here, a telegram was received by George H. Adams from New Brunswick, N. J., announcing the death of his little boy, aged one. The child was named after Mr. Adams' character in Zozo, Washington Knowall.—Kate Claxton is booked for a season extending into next June.—James A. Herne, of Hearts of Oak fame, is interested with C. H. Clarke's Ten Nights in a Barroom co.—Max Strakosh was here the first part of the week, and what we don't know about grand opera ain't worth living for. He says he is going to bring a co. here to give a performance in opera.—Handsome Sam Alexander dropped back here to see Called Back. He is expecting a good theatrical season.—Hooper's Pilgrim orchestra returned to the Academy 21st.—During the overture one of the players was taken with a fit, and had to be carried out.—Joseph Frank is not interested in the Only a Farmer's Daughter co. now.—Max Strakosch tells me that his brother Maurice, who was with Emma Thursby last season, is at present in Sweden with Christine Nilsson.—Zozo opens in New Bedford 28th, for two nights, and from there jumps to Norfolk, Va., opening 5th, after which the co go as far South as Texas.—C. R. Gardiner's Standard Dramatic comb. has been doing a good business in New England.—Manager Burrell, when not at the Academy, will spend his time at home rocking a cradle, the occupant of which arrived a short time ago.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Carrie Swain will always be liked for her songs and dances and general liveliness, no matter what the vehicle is that introduces them, and therefore her appearance in True Blue, Sept. 23, was greeted with the usual applause by a fair house. Charles H. Clarke's Ten Nights in a Barroom did fairly well, both in receipts and acting. Alice Harrison, in Hot Water, 26th, had a good house, but both she and her very capable co. are wasting time in that piece. Its vulgarity will kill it, if nothing else.

MILFORD.

Opera House (George G. Cook, manager): Carrie Swain and co. presented True Blue to a large house Sept. 24. The play is inferior to Cad, the Tomboy, but still affords ample opportunities for the star's specialties, which were well received.

LYNN.

Music Hall (James F. Rock, manager): Redmund-Barry co. Sept. 22, in Rank and Fame; fair sized house. Kate Claxton, in Called Back, 24th; large and delightful audience, that filled every seat in the house. The star's acting as Pauline was thrilling and effective, and the co. were beyond criticism. Were all road co.'s made up of as good material, one would not need to go to the large cities to see good acting. The play was finely mounted. Crossen's Banker's Daughter co. opened 25th, to a slim house, followed by a fair-sized house 26th. The co. gives a much better performance than when last seen here. Marion Earle as the Widow Brown is deserving of special mention.

HOLYOKE.

Opera House (Chase Brothers, managers): Bennett and Moulton Opera co. filled the house with music, and every seat with listeners last week. Mascotte, Patience, Chimes, Pirates and Girofla were successively and most successfully rendered. The co. is made up in the best of form; orchestra good, chorus excellent, soloists fine, and costumes dazzling No such co. has appeared here since the Ideals. Dan Maguinnis in Lord Tatters, 1st.

LOWELL.

Music Hall: The Wages of Sin had large audiences Sept. 24 and 25. Charles C. Maubury's Curate was an admirable piece of acting. Howard Athenæum co., 1st; Mattie Vickers, 2d and 3d.

Huntington Hall: C. R. Gardiner's comb. did not do a very profitable business last week.

People's Theatre: Sid France, in Marked for Life, this week.

CHELSEA.

Academy of Music (James B. Field, manager): Maubury and Overton co., in Wages of Sin, Sept. 26. Large and enthusiastic audience. The co. is much stronger than that of last season. All were recalled at the end of the fourth act. Eleanor Carey caught the house by her strong and excellent work as Ruth Hope. Nick Roberts' co. presents Mattie Vickers and co. in the Alarm Clock, 1st.

Item: Percy Bostwick has been engaged by Manager Field to lead the orchestra this season.

TAUNTON

Music Hall (A. B. White, proprietor): Large and delighted audiences greeted Zozo Sept. 25 and 26. It was by far the best spectacular piece ever presented in Taunton. Scenery and costumes were magnificent, and the acting and singing of the principals was well done. Especial mention may be made of George H. Adams, Toma Hanlon, Marie Dantes, Leo Coles and Florence J. Brindley. Mr. Adams is as good a speaking comedian as he is a pantomimist. The Dalys, 2d; Redmund Barry co., 8th; Clarke's Dramatic co., 10th; Rhea, 12th; Arthur Rehan's Night Off co., 14th.

MARLBORO.

Fairmount Opera House (F. M. Riley, manager): Si Perkins played to a $300 house Sept. 24. Co. good, orchestra gave good satisfaction. A return date booked. Carrie Swain, 28th, in True Blue, to a full house.

WORCESTER.

Theatre (Charles Wilkinson, manager): My prediction that the past week would bring bad business to the house on account of the festival was entirely at fault, as the week's business was very good. C. H. Clarke in Ten Nights in a Barroom, Si Perkins comb., Alice Harrison in Hot Water, and Carrie Swain in True Blue were the attractions. The local papers seem to think that Hot Water is rather thin. Carrie Swain was very well received. Dan Maguinnis, in Lord Tatters, 30th and Oct. 1. Devine's Allied Attractions are booked for the 6th. Maggie Mitchell, in Fanchon and Midget, 7th and 8th. Arthur Rehan's A Night Off co. 9th, 10th, and matinee. Annie Pixley, 13th and 16th.

Mechanics' Hall: Bennett and Moulton Opera co., week of Sept. 28. The co. has increased in number, and carries its own orchestra.

Festival: The musical art critics of New York and Boston sent here to write up the Musical Festival are very loud in their praise of its success. The house was sold in advance for every concert, and hundreds of standing-room tickets sold afterward. The overture, composed and directed by Mr. Whiting, of this city, is said to have rare fine points, and was much liked and applauded. Carl Zerrahn, the director, deserves credit for his untiring work.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Redmund-Barry Midnight Marriage co., Sept. 25, to a large and select audience. The co. is first-class. Ullie Akerstrom, 5th, two weeks, at low prices.

FITCHBURG.

Opera House (F. A. Currier, manager): Atkinson and Cook's business last week amounted to $1,200. Floy Crowell being the star, and low prices being the rule. Emma Thursby and co. gave a fine concert to a fashionable audience, Sept. 23. Frank Jones, 2d; Dan Maguinnis, 9th; Kate Claxton, 10th; Milliken's Opera Comedy co., 14th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): The Howard Athenæum co., Sept. 24, had fair houses. Show not so good as the name of Howard would lead one to expect. Hot Water, 25th, drew fairly. The play itself is stupid, being a faint reflection of Pink Dominos. The co. was very good, but they evidently were not allowed to depart from the dialogue of the play, else they would have brightened it up some. Alice Harrison as the French actress was good when she had an opportunity, which was seldom. Annie Pixley, 2d.

Items: Manager Omey will open his second musical course of the Star Lyceum with the Boston Ideals in Giralda. An effort is being made by the Opera House management to shut off some of the privileges of the deadheads. The indignant d. h.'s held a meeting in the lobby 25th, with Portuguese-a-bee pieces, Sam Hicks in the chair. The following resolution was unanimously adopted: "*Resolved*, That we will never submit to any infringement on our rights—rights that time and usage have made unchangeable, and that we will die rather than surrender a single privilege."—The theatrical profession received a terrible setback at the Salvation Meeting Sunday afternoon, in Liberty Hall, from a young lady, who spoke her little piece as follows: "All I've hoften been in this 'all to see theatres, and wanted to become han hactress; but, thank God, he never did." Which sentiment will be echoed by millions of outlying theatre patrons.

BROCKTON.

City Theatre (W. W. Cross, manager): Mr. and Mrs. Charles A. Stevenson, in Called Back, Sept. 20, were greeted by the largest audience that ever attended a dramatic performance in this city. The newspaper services were relied upon too much to secure the place to run smoothly, but the fine portrayal of Pauline by Alex. Salvini was praised by all. Emma Thursby Specialty co. played to a good house, 23d. Annie Pixley, 25th; Rentz-Santley co., 26th; Redmund and Barry, 28th; Carrie Swain, 30th; Mattie Vickers, 7th, 8th and 9th; Annie Pixley, 10th; Redmund and Barry, 12th; Clark and Bristol's Equine Paradox, 13th to end; Mary Anderson, 17th; Storm, matinee, 20th and 21st.

People's Theatre: Claire Scott; supported by R. E. Cobura and a fair co.; week of 28th, presenting East Lynne, Camille, The Child Stealer, East Lynne and The Lady of Lyons to good business.

Arena: Delevan and Rose' Dime Show opened for a week, 21st. This co. gave a good performance each night, but owing to a severe storm (which came to test in several places) they were obliged to discontinue their entertainments for three days to make repairs.

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HARRISON GREY FISKE . . EDITOR

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Austen, May	Ludlow, C. B.
Allen, Jean Burnside	Laurence, Henry
Ainsleigh, Lillian	Lorellas, Mgr.
Arman, Hazel	Little Nugget, Mgr.
Arlington, Maggie	Lane, E. H.
Adolphie, Mr.	Lennon, A. F.
Aldrich, Louis	Lacy, Harry
Burtell, Miss	McVicker, Sadie
Bishop, Lester	Martin, W. H.
Bland, Will F.	Marsden, Fred.
Biggar, Laura	Menton, Mack
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Bryton, F.	Maeder, Fred
Booth, Edwin	McDowell Comedy co.
Blakey, T. W. H.	McWade, Robt.
Baker and Farron	McCormick, Louden
Benedict, Will	Morrow, Elsie
Bloom, Ed.	Morgan, Willie
Barbour, Marie	Mann, Clarence
Bancroft, Helen	Murphy, Joseph
Blair, Eugene	Nelson, Henry
Brinton, J. S.	New Orleans Minstrels
Bentley, Walter	Oslander, John
Cherie, Adelaide	Osborne, Henrietta
Clifton, H. D.	Owen, Walter
Chase, Rita S.	Ormston, Miss S.
Corlette, Helen	Pyke, C. M.
Conyers, J. A.	Pomeroy, Louise.
Carlisle, J. C. (3)	Power, W. H.
Crowell, Floy	Pendy, John
Clarke, Kit	Robertson, Donald
Cotter, Frank	Robley, C. M.
Charles, Charley	Ross, Willis.
Clark, H. M.	Roberts, Fred
Clayburgh, E.	Russell, Harold
Clark, Bessie	Rhea, Madame
Cone, S. A.	Romany Rye
Cold Day, Mgr.	Rookes, Miss
Chicago Ideal co.	Rogers, Loraine
Casmaran, A. R.	Roberts, N. D.
Chisolm, C. A.	Russell, R. F.
Claxton, Kate	Randall, Adelaide
Carleton, W. T.	Rawson, Hill and Day
Clapham, Harry	Raymond, John T. (2)
Clapham, George	Rickaby, J. (4)
Coy, John E.	Russell, Mary
Doud, Frank	Rees, Stella
Deagle, Tessie	Raymond, J. F.
Dovey, Fred	Stedman, Chas.
Davenport, Fanny, Mgr.	Stuart, Wm. H.
Dillon, J. B.	St. Quinten, Miss
De Fontaine, Felix G.	Smith, Charles H.
Deane, Maggie	Sheridan, W. E. (2)
Eagle, O. W.	Shannon, Winnie
Elsler, Effie	Scott, Frank
Evans, Emma	Stern, Ben
Evans, Frank	Siddons, Ida
Edgington, Lillian	Spencer, Lillian
Elliott, Adelaide (2)	Shackford, Charles (3)
Edouin and Sanger	Sprague, George R.
Ellis, C. T.	Slocum, John T.
Emmet, J. K. (Mgr.)	Small, Frank A.
Eustis, Fred	Simpson, A. L.
Frank, J.	Smith, H. W.
Forbes, Margaret G.	Sutton, John P.
Fuller, Miss M.	Salsbury, Nat
Gollard, Campbell	Stevenson, Charles
Griffith, William N.	Sellers, Harry
Goodwin, F.	Stinson, Fred
Gibson, Frank	Sydney, George
Graham, C. W.	Shenwood, Alice G.
Girard, Maurius	Shewell, L. R.
Girard, Julsen	Surety (4)
Goldenstein, Mamie	Taylor, Howard P.
Gannon, Maud	Tremaine, Charles
Green, Clay	Talbot, F. W.
Howard, Geo. W.	Turner, P. T.
Hoover, Anne	Tousley, Harry P.
Herndon, Agnes	Thomas, Agnes (2)
Hillis, Okane	Taylor, Marie (2)
Hill, A. D.	Titus, Tracy
Hodgson, Ethel	Vaughn, Harry
Hawk, Harry	Vane, Sadie
Hess, C. D.	Villa, S. B.
Hall, F. C., Miss	Wells, Jerode
Hunt, Annie	Weber, Wesley
Heuer, Gus	Wallace, Carrie
Harkins, T. E.	Wilmot, Emmy
Hill, Barton	Waldro, Minnie
Hall, T. A.	Wilbur Opera Co.
Hicks, C. B.	Warde, Fred
Hurley, W. J.	Wires, Rodney S.
Herbert, Amelia	Wilbur, A. L.
Halford, H. H.	Wetheral, E. J.
Jefferson, Joseph	Wilson, Orrin
Jackson, Joseph	Welch, W.
Janauschek, Mme.	Wright, Ida
Jack, John	Warren, A. H.
James, Louis	Wilson, R. A.
Kendal, Ezra F.	Zoellner, Max

***The New York Mirror has the Largest Dramatic Circulation in America.*

Postponed.

It was our intention to publish our large lithographic supplement, the Masque Scene from Romeo and Juliet, with the next issue of THE MIRROR. The following explanatory letter, received yesterday from the representative of the Strobridge Lithographing Company, will show why we must delay the publication of this splendid picture until a later date:

44 WEST TWENTY-THIRD STREET,
NEW YORK, Sept. 30, 1885.

Harrison Grey Fiske.

DEAR SIR:—On account of the great amount of detail and the elaborated combination of colors required for the proper production of the scene from Romeo and Juliet for your supplement, it will be impossible for us to complete and deliver you the edition before Oct. 24. But you can positively rely on receiving it on that date.

We can assure you that the picture will far exceed in artistic beauty anything ever issued in the way of a scene from a play, either in this country or in Europe. We feel satisfied that you will be more than repaid for the delay in securing something for your paper that will be prized by its readers both as a work of art and as an accurate reproduction of the scene.

Yours truly, A. A. STEWART.

The magnificent supplement will accordingly be published with THE MIRROR issued on Thursday, Oct. 29. The large number of extra orders for copies accompanied by this work of art will be filled on the date in question. Since this unavoidable delay will enhance its attractiveness, it is not a disappointment, after all.

Bartley Campbell's Mistakes.

It was predicted some months ago that Bartley Campbell, having assumed the direction of more theatrical enterprises than any person not expert in business affairs could possibly look after, would come to grief. In part, at least, this forecast has been verified, for the author-manager's finances are in a decidedly confused condition, and the complications have led him to abandon his project of establishing a stock company at the Fourteenth Street Theatre.

Without criticising Mr. Campbell's fitness for management, the failure to carry his plans to a successful issue in this city may be ascribed to three reasons.

The first is indulging the fallacy that a playwright's best method of reaching the public is by putting his own plays on the stage, seeking not only to furnish the material, but also to present it for approval himself.

The second is the error of shouldering more responsibilities than it is possible for one human being to give proper attention to. The fate of Haverly, the Frohmans and other men who have attempted to operate in theatricals on a large and risky scale, should have served as a warning. It should always be borne in mind that when a man plunges into a lot of enterprises he ceases to be a manager and becomes a speculator pure and simple, subject to all the dangers that beset a speculative pursuit.

The third and final reason is that Mr. Campbell made contracts which for fulfilment were predicated on success attending his productions at the Fourteenth Street Theatre. It is the exception when a manager who stakes his ability to meet his obligations on future profit realizes his anticipations. Hope springs eternal in the human breast, but Hope is not convertible into coin to pay rent, salaries and printers' bills.

THE MIRROR has frequently found occasion to commend Mr. Campbell's ability as a dramatist, and it has always admired his plucky independence and deep-seated Americanism. He has written plays that have brought him both prominence and prosperity. His forte is distinctly dramatic composition; it is not dramatic management. The sooner, therefore, that he turns his back on the box-office and takes up the pen, the sooner will he relieve himself of his present embarassment.

The Ideal.

Various leading papers of the country have been for the last month or so stocked with notices of a new work of fiction by a much-paragraphed Boston author. The chief topic of comment and approval is the keen analysis of character and the minute and faithful detail of incident and circumstance of an everyday person.

No entomologist has ever outdone the applauded author in the fidelity and verisimilitude of his record. He is therefore proclaimed the head of the realists and the great novelists of the time. This demonstration concurs with what appears to be a general movement in the direction of microscoping commonplace. In a good deal of the current literature and drama of the day we observe an attempt to ignore the imagination as employed in those departments of art.

This new style of writing is in some measure the growth of the photograph and the photograph reporting of the daily press, colored by the personals now so common and not a little incited by the inquisitorial methods of society journals.

Its origin may be said to have been in the earlier writings of Dickens, who was the first prominent novelist springing from the ranks of modern reporters. With him the real was enrobed by his happy genius with fancy, humor and pathos; all of which qualities are unemployed by the stream of matter-of-fact manufacturers of the current novel. The characters of Dickens were creations—of the others, obsequious copies. The writers and their critics forget that it is not mere sheriffs' inventories that are wanted; it is the selection and reconstruction of realities that makes the work of art.

Idealism is the emotional quality which separates the stage and literature from the shop and the exchange. It gives tone, color and perspective to the good play and the classic novel, and in its use, in our opinion, the old masters yet abide as experts. When the ideal is once more enhanced and acknowledged we shall have returned to the true golden age of authors and dramatists.

Personal.

ST. JOHN.—Above is a portrait of pretty Mae St. John, who will shortly become a member of the Nanon cast at the Casino.

JONES.—H. A. Jones, part author of The Silver King, will arrive on the *Germanic*.

CLARKE.—George Clarke is convalescent, and it is probable he will join Clara Morris on Nov. 1.

MANTELL.—R. B. Mantell will sail from Scotland next Saturday to rejoin the Fedora company.

ROBE.—Annie Robe has returned from England. She will be a member of Wallack's company.

WILLIS.—Eloise Willis appeared at short notice last night as Paquita in place of Miss Mills, who left for 'Frisco.

LEFT. — Bartley Campbell, Mary Mills, Frederic de Belleville and Maude Stuart left for San Francisco last night.

SALVINI.—Signor Salvini sailed from Havre on Sunday last to begin another of his "farewell seasons" in this country.

ANDERSON.—The interviewers will keep an eye out for Mary Anderson, who is expected with her family next Monday.

BOOTH.—It is probable that Edwin Booth will play all through the country next season, instead of the principal cities only.

WINTER.—William Winter has returned from Europe after a pleasant stay, and resumed control of the dramatic department of the *Tribune*.

DAVENPORT.—Rehearsals of Fedora will be commenced next week by Fanny Davenport. Her season is to begin in Harlem on the 19th inst.

JUDIC.—A greater paucity of repertorial ingenuity was never displayed than in the silly Judic interviews published on Sunday by the dailies.

NEVADA.—The American prima donna is to be married in Paris to-day. Mlle. Nevada, after her wedding tour, will concertize in this country.

PIGGOTT.—J. W. Piggott has been out of the cast of A Moral Crime for several performances. He is suffering from a painful abscess in the ear.

PITY.—It is too bad that such a capital company as that now playing in In Spite of All should be disbanded when the run of that piece is concluded.

SOLOMON.—Edward Solomon is busy writing the music for The Willow Pattern-Plate, a comic opera for which Fred. Lyster has provided the libretto.

KLAW.—Marc Klaw was in town this week. He has unbounded faith in Effie Ellsler and Woman Against Woman. He is arranging for an early New York date.

HANLEY.—Mart. Hanley has been suffering severely the past few days from malaria, but this has had no effect whatever on his cheerful temper and steady business habits.

LINGWOOD.—Sophie Lingwood has been engaged by Willie Edouin to play leading character business in The Japs in the English provinces. She will return to America next year.

HART.—Tony Hart sends word to his friends here that the reception accorded to Buttons in Buffalo assures him of its suitability. He fills dates in this city and neighborhood during the Winter.

MORRIS.—Colonel Morris, of the Brooklyn Grand Opera House, who has been very ill from overwork and worry over his sick child, has recovered, and is busy as ever with repartee.

PINERO.—A. W. Pinero says that he would like to see American authors a stronger body in order that they might join the English playwrights and try to get an International Copywright law.

HUSSEY.—Lenore Gordon Hussey, a young lady of Savannah, Ga., will give some dramatic scenes this afternoon at the Madison Square Theatre, assisted by W. C. Cowper and Frank Tannehill, Sr.

SANDISON.—Extradition is the name of an extravaganza which has been written by George H. Sandison, of the *Star*. It hits off one of the follies of the day, and is said to be decidedly clever.

MADDERN.—Minnie Maddern's backer is making little or nothing out of the Lyceum engagement. The profits, on account of the favorable nature of the contract, go to the management of the house.

REYNOLDS.—Walter Reynolds' scrap-book is full to bursting with excellent press notices of his acting in Alone in London.

DIXEY.—The free advertising Dixey has received by the uncertainty regarding his future plans has been of great benefit to his business. When there was danger of losing Adonis, people rushed to the Bijou.

DAUVRAY.—Helene Dauvray will appear at the Lyceum Theatre in Bronson Howard's new comedy early in November. Louis James, Enid Leslie and J. W. Piggott have recently been engaged for her company.

ABBOTT.—At Chattanooga, Tenn., last week, Emma Abbott fell from a moving train and narrowly escaped being caught by the wheels. She had gone on to the platform to have a view of the famous Lookout Mountain.

TEMPLETON.—While in Mexico, some time ago, Fay Templeton learned several delightful native songs, which she sings with guitar accompaniment. Miss Templeton will introduce one of these melodies into Evangeline.

REYNOLDS.—Victoria Reynold left for Boston on Tuesday to join Eugene Tompkins' company. The position offered her at the Casino did not equal her expectations, and so Miss Reynolds accepted a proposition from the Eastern manager.

CHANFRAU.—Mrs. Henry Chanfrau is lying very dangerously ill at the Sturtevant House Few in the audience know the anxiety of the young lady's husband as he greets them with a pleasant smile in Kit on his entrance each evening at Niblo's.

CHANFRAU.—Mrs. Henrietta Chanfrau has been ill in London. She was recently confined to her room for three weeks with malarial fever. Her illness obliges her to decline an engagement at a London Theatre which would have begun on Sept. 28.

SINN.—Colonel W. E. Sinn and his son, Walter L., are very proud of the handsome ink-wrought and richly-framed testimonial which now adorns their theatre lobby over in Brooklyn. It is from the Brooklyn Elks, and was presented for favors rendered.

MANTELL.—An excellent picture of R. B. Mantell, who will again support Miss Davenport in Fedora this season, is printed on our title page. Mr. Mantell appears to more advantage in the part of Loris Ipanoff than any other role in which he has appeared here.

STEPHENSON.—B. C. Stephenson is at the St. James' Hotel. He has been retained by Lester Wallack to adapt some pieces. Under the *non de plume* "Bolton Rowe" he has contributed several successful plays to the English stage, among others Impulse and Diplomacy.

MAPLESON.—After the presentation of a gold bracelet to Marie Roze, in Dublin the other day, a crowd in the street wanted to draw the singer's carriage to her hotel. In the rumpus, Colonel Mapleson lost a silver cigarette case. Ireland isn't good to the Colonel. He never loses anything in New York.

BARNETT.—Ernest W. Moon, THE MIRROR's Australian correspondent, writes at sea, on the *Zealandia*, en route for home: "Alice Barnett is on board with us, on her way to Sydney to play Katisha in The Mikado. If her size be any criterion of her abilities, she may be well said to be simply immense."

THOMPSON.—Lydia Thompson cables Samuel Colville that she will soon sail for America. She will not bring a company, and whether she will appear here professionally or not depends upon circumstances. Her daughter, Miss Tilbury, who is in Mary Anderson's company, probably influences her movements at present.

MULOCH.—Marie Muloch, a young lady who has been seen to some advantage in a small part in Whose Can it Be? is rapidly improving in her impersonation, and has been secured by the Carrolls for the entire season. With increased confidence and continued practice, she bids fair to develop into a charming soubrette.

ABUD.—Mary Anderson's stage and business manager, Charles J. Abud, has been with the tragedienne since her first start in England. He is said to be esteemed there as one of the cleverest men in his particular branch of the profession. Mr. Abud has friends here who learned to appreciate his good qualities on the other side, and he is certain to receive a warm greeting.

FREUND.—John C. Freund is back from England, where he says he has arranged to appear in his play, True Nobility, next season. Mr. Freund has arranged to make his debut as an actor in this city at the Casino on the afternoon of Oct. 26. He will be seen as Ruy Blas, with a company including Ida Vernon, F. F. Mackay and other well-known artists. Admission will be by invitation. No tickets are to be sold.

ELLSLER.—The Cleveland press is very lavish in praise of Effie Ellsler's acting of Bessie Barton in Woman Against Woman, and one leading critic pronounces the play better suited to Miss Ellsler than Hazel Kirke—in fact, it could not be better had it been written for her. The receipts on Tuesday night were $300 more than at the opening, and yesterday (Wednesday) Manager Gus Hartz telegraphed Mr. Klaw that he would probably be unable to accommodate all the people who came that night.

The Actors' Fund.

At the meeting of the Executive Committee, last Thursday, seven new applications for relief were received, and all were acted upon favorably save one. The exception was in the case of a man who had been out of the profession twenty years.

An informal discussion of the next Benefit was held, but nothing definite arrived at. A report will be made at the next meeting of the Trustees, Oct. 8.

For relief and funerals there were expended last week $276.50. There were three funerals.

New Members and annual dues paid: John W. Rea, Andrew Boyd, Catherine Duffield, Georgiana Warren, Selena Fetter, James A. Herne, Colonel Milliken and Thomas H. McGrath.

A donatioan of $40 was also received.

Mr. Pinero's Views.

A. W. Pinero was seen at his hotel by a representative of THE MIRROR before he left town. In reply to a question whether this was his first visit to America, he said: "Yes, and the experience is somewhat novel. My object in coming here is to superintend the production of my play, The Magistrate, at Mr. Daly's Theatre. It was produced last April at the Court Theatre, London, and has been running to large houses ever since. At that time the Court Theatre had come to a very low condition—so bad that if The Magistrate had not been a success, it would perhaps have been blotted out as a theatre. I thought that it would be a good plan to reverse entirely the class of entertainment; hence the production of The Magistrate."

'To what class, then, does The Magistrate belong?"

"It is a farce, pure and simple."

"Do you think it will draw here?"

"Yes, because, in my opinion, touches of human nature can be as prominent in a farce as in a more serious play."

"Do you remain here long?"

"No; I shall return very soon after the production of The Magistrate, as I have to attend to the rehearsals of a new play of mine which is to be brought out at the St. James' Theatre."

"What is the prospect for a good season in London?"

"Well, I don't think much better than last year, and that was an awfully bad season, you know. The only pieces that made much money were The Mikado, The Magistrate, and later on, Irving's revival of Olivia. Playgoing has ceased to be a fashion. Really good plays will draw, but anything merely medium will not succeed. I want to see some representative American plays before I return to England. I am anxious to see American authors a stronger and more numerous body, in order that they might join English playwrights and get a fairer adjustment of the copyright laws."

The Montreal Epidemic.

For the last few days W. H. Lytell, manager of a theatre in Montreal, has been in the city. Every friend who greeted him asked after his health, and then, remembering the smallpox epidemic, quietly edged away and gave the comedian all the breathing room he wished. Mr. Lytell left on Tuesday evening for Toronto, where a company, engaged by his leading man, William Moore, is to appear in Esmeralda this (Thursday) evening, and then make a tour of the Canadas to Winnipeg.

"When do you go back to Montreal?" he was asked.

"Just as soon as the smallpox has filled its date," was his reply. "If the epidemic keeps up, it's going to ruin not only theatrical business there, but the merchants as well. One thing is sure: I shall not open my house till the epidemic is all over, if then. I was waiting till it subsided, but, instead, it's on the increase, and now that they've made vaccination compulsory, they're having a few pleasant little riots to make things lively. The prospects for the season were bright, and I looked forward to doing a very good business."

Letters to the Editor.

NOT HIS STAR.

DENVER, Sept. 25, 1885.

Editor New York Mirror:

In your last issue is an item stating that I had engaged Marie C. Blackburn as a "star." It is a mistake. She was given a part in one of my companies, but she is not at present in my employ. Respectfully,

C. R. GARDINER.

A MISUNDERSTANDING EXPLAINED.

NEW YORK, Sept. 26, 1885.

Editor New York Mirror:

DEAR SIR:—As an erroneous idea would be likely to arise from the mention in one of the dramatic papers that Miss Lillian Wallack *succeeded* Miss Joan Goodrich in the cast of In Spite of All, now being played at the Lyceum Theatre, I wish to state that being a member of the regular company engaged for the Lyceum for the coming Winter, I was placed by my manager, Mr. Mackaye, in the cast of In Spite of All for the opening week only, having nothing more to do with the preliminary season.

Hoping you will kindly make the correction in your paper, I am, yours truly,

JOAN GOODRICH.

POLLY.

TOLEDO, O., Sept. 28, 1885.

Editor New York Mirror:

SIR:—James Mortimer's epistles are as silly and pointless as was his dialogue in Polly, the Pet of the Regiment. Your remarks anent Mr. Mortimer's complaint are perfectly true. Mr. Lyster wrote me a new book entirely, for which he was paid. He does not in any way pirate Mr. Mortimer's story. I'm happy to state that the new book and lyrics have quite hit the public taste, and I'm only sorry to think I did not produce Fred. Lyster's Polly of Ours at the Casino instead of Mr. Mortimer's Polly, the Pet of the Regiment, the last named title, however, being suggested by me. Had I produced Mr. Mortimer's work on the road, I need not add what the result would have been. This note must surely speak for itself. I am, dear sir,

Yours respectfully, EDWARD SOLOMON.

THAT LOST ATTACHMENT.

CINCINNATI, Sept. 27.

Editor New York Mirror:

A statement has been sent through the Associated Press relative to an attachment levied on my scenery. Please allow me to reach the profession, through your columns, with a statement of the exact facts, the force of which must vindicate me, as I hold complete proof of every assertion that I make in regard to it. Fox and Schaeffer contracted to build the avalanche set for Lost, and to have it finished by August 15. It was not completed on Sept. 1, and as we were to open on the 3d, you can imagine the vexation and anxiety of my position. As the easiest way out of the dilemma, Mr. Fox agreed, in presence of two members of my company, to let me take the set to Wilmington and complete it at his expense. This I did, made out my bill, charging only what I paid to the carpenters and tradesmen, whose receipts I hold. Fox and Schaeffer refused to allow my account, and put on the attachment to compel me to an unjust settlement; but their agent finally agreed to an allowance of about one-fourth of my claim.

Having been waiting some time for them to agree upon a settlement, I am glad to get it off my mind, even at the sacrifice of over a hundred dollars, which, virtually, I make them a present of. Fox and Schaeffer failed in their contract, failed in their subsequent agreement; but owing to my desire to be free of any legal complication, which all managers will understand, they have *not* failed to get more than their due.

Very truly yours, DORÉ DAVIDSON,
Manager Lost Company.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The best part of Arthur Sullivan's speech on the "gala night" at the Fifth Avenue was that wherein he urged the necessity of securing an international dramatic and musical copyright law. It is strange how much goading the profession of composers, dramatists, managers and actors will stand without being moved to take action in this direction. It is to the interest of every man and woman who follows the stage and to every play-goer in the United States that this country should speedily enter into copyright relations with England, France and Germany. I do not advocate this measure solely because it is just to the brain-worker, whether foreign or native, but also for the reason that the cause of the American drama will be materially assisted thereby. In the absence of international copyright it has languished, and naturally enough. Under the present state of affairs unscrupulous persons are free to steal pieces of foreign authorship and produce them without compensation. In consequence native playwrights find it impossible to place their products in honest competition with wares that are obtained by unprincipled appropriation. As the *Star* said last Sunday, in connection with Sir Arthur's plea for copyright: "There is but one way to avoid the endless complications which arise in questions affecting the rights of play-owners, and that is for authors, managers and others most interested to persevere in securing the passage of an international copyright law. Previous efforts have failed either because the dramatic interests were allied with the unsuccessful movements for literary copyright or from lack of support. Concerted action during the next session of Congress on the part of the right people should bring about the desired result."

* * *

Bronson Howard has not yet christened the comedy he has written for Helene Dauvray, nor, indeed, has he yet placed the manuscript in her hands. He is a slow worker, and he works well. If some other dramatists I could mention would adopt Howard's careful methods of composition and revision their work would probably bear closer analysis. He always sets aside six months or more for the writing of a play. The first draft is made with great care and at the expenditure of a good deal of hard labor. Then it is gone over again and again, the author revising the dialogue, working over the points of development and giving everything a polish. The result is that after one of his pieces is placed on the stage it requires no alteration—it stands as a finished specimen of his work. It is seldom that the plays which are dashed off in a few weeks, and which the author would have us believe are the fruit of inspired genius, amount to much. Genius is a fine thing in its way, but just now it's an extremely rare article. In the absence of it plodding, careful work like Howard's may be accounted the more reliable and effective.

* * *

The dramatic writers for some of our dailies are certainly thrifty persons. In one case, I am told, the dramatic editor receives a percentage on every theatrical advertisement that goes into the columns of his paper. He is naturally more of a canvasser than a critic, and his notices and reviews are favorable, lukewarm or adverse, according to the size of the respective advertisements, or the failure of a manager to advertise at all. Another member of the "stand and deliver" gang is a middle-aged man who writes in the first person over a *nom de plume* for a sloppy sheet that aims to supersede every other daily in the matter of circulation. This particular person gathers inspiration for his æsthetic efforts from free drinks and free meals, provided by managers or stars who are not averse to casting an anchor to windward whenever occasion offers. He raves over certain actresses in rhapsodical periods devised to reach the hearts or the pocketbooks of the subjects—it matters little which, as all is grist that is brought to this miller. The writer in question has been bounced from two or three newspapers, I believe, for venal practices. The moral tone of the journal to which he contributes now is decidedly low; therefore the operations of this experienced vampire may be carried on without much fear of discipline or dismissal. The scheme that he generally works is to see a couple of acts of a new play, or an old one in which a new candidate for favor appears, and then repair to the lobby and, within hearing of the manager, loudly pronounce the piece and the performance rank and wretched, qualifying the remark by casual bits of criticism. The effect is usually to bring the manager and critic together after the succeeding act. They hold an interview with closed doors in the managerial sanctum, and on the following morning the readers of the paper with which this man is associated find a half column of unalloyed gush on this very representation. I have the same contempt for a newspaper "striker" that I entertain for any other swindler, but I must say that the degree of one's detestation for an out-and-out, bold blackmailer is less than for a sneaking scoundrel who skulks around for his prey in a pair of rubbers. Some day, mark my words, instead of a victim the chap I have referred to will catch a Tartar.

* * *

Joe Haworth is not at all well. By drawing freely on his nervous force he is able to play his part in A Moral Crime without any external evidence of weakness; but he is in a bad physical condition nevertheless. Relatives who were alarmed at his condition sent Haworth's family doctor on here from Cleveland last Sunday to examine into it thoroughly. The doctor advises the actor to give up work for six months and devote that time to recuperating his strength. This Haworth will not consent to, for, like most men, he is above taking good advice, and he prefers to fulfil his engagement as the Count in the Moral Crime.

* * *

Both for Haworth and Miss Prescott this piece, by the way, is excessively exacting. The third act makes a fearful drain on the vitality of these actors, and both agree in saying that it is the hardest piece of acting they have done in the whole course of their theatrical lives. But the representatives of the Count and Madame Courtnay should bear in mind that the reward is commensurate with the task; for seldom have I seen audiences more enthusiastic over anything than the third act of this play as it is given on the Union Square stage.

* * *

I ran across Nat Salsbury the other day, looking so rugged that I scarcely recognized him. He has grown a bushy beard, his hair is longer than it was, and his face looks as if it had been stained with walnut juice. This change in a man who used to be a chronic invalid awakened my curiosity, and I asked the reason.

"Roughing it, my boy, in the Wild West," answered Salsbury in a voice grown trumpet-like from prolonged conversations with bronchos and cowboys. "I've had out-door exercise for several months. There's nothing like it. The moment I go into a theatre I begin to feel my health departing. I don't thrive in the atmosphere of the stage. One season behind the footlights quite does me up." Salsbury has made money as well as muscle by his Wild West investment. His stock-raising speculations in the Northwest, too, have proved profitable, and good fortune has also attended the Jack o' Diamonds, an enterprise which he is backing for Fred. Bryton.

* * *

Somebody said the other day that the little unpleasantness concerning the clothes worn by the Marquis in Nanon, between Carleton and Perugini, was another evidence of the effeminacy of the latter. This talk about Nancyism in connection with Perugini is all bosh. His speech and manner may lack the bluffness or brutality commonly to be found among bar-room habitues, but since when has gentleness ceased to be the mark of a gentleman, or decency of dress and deportment a desirable attribute for anybody? True, among the fellows who hang around the back-doors of journalism and the profession these qualities aren't often found, but their dictum, for that very reason, should not be accepted in summing up the characteristics of Perugini or anybody else. The tenor, I may say, is quite able to take care of himself. He uses his fists with great handiness, and if occasion arose I'd back him to whip anybody of his size. John McCaull says it is a matter of record that Perugini is the only actor who ever brought Carleton to terms.

* * *

If a few tongues around the Square were slit in twain there would be fewer of the absurd yarns that are circulated from time to time at somebody's expense. Tittle-tattle is the besetting small vice of a great many people in the dramatic profession. A gentleman not in any way connected with the stage, save as the owner of a fine theatrical property, the other night repaired to a drug-store on Union Square to get a simple remedy. After leaving the place he was attacked with nausea for a few moments. Out of this simple incident the scandal-mongers immediately weaved quite an entertaining story. Their account states that Mr. X. sought the drug-store to buy a bottle of poison. Served with what he wished, he swallowed the deadly fluid in the presence of the druggist. The latter with great dispatch administered a strong emetic, which speedily took effect, thus saving the life of the would-be suicide. The inventors of this choice bit of fiction assign as the cause for Mr. X.'s tragic attempt, disappointed love. Mr. X. happens to be a middle-aged business man, of settled habits, and with a wife and several children. Such little matters, however, do not halt the imagination of the theatrical gossips when it once starts on a good, long flight.

Bartley Campbell's Troubles.

A good deal has been said and written the past fortnight concerning Bartley Campbell's money-matters. Of course, on general principles, it is only fair to assume that the extent of Mr. Campbell's bank-account, the quantity of Government bonds he owns, or the amount of real-estate he possesses, is his own business, and nobody else's; but there are specific cases in which Mr. Campbell's finances become a subject of general professional interest, and, surely, that time has arrived when he leaves his stock company at the Fourteenth Street Theatre in the cold and converts that establishment into a place for a very different line of entertainment than was originally intended.

First, we will speak regarding Mr. Campbell's tenancy of the Fourteenth Street—or, rather, we will let Mr. Samuel Colville speak concerning it.

"Mr. Campbell sub-lets the house from me," said Mr. Colville, yesterday, to a representative of this journal. "For the term of my lease he agreed to pay a bonus of $17,000. Of that bonus $9,000 will fall due on Dec. 1. The rent of the theatre is payable every month in advance. Up to the present it has been paid promptly, but Mr. Campbell has failed to furnish yet the endorsements of his obligations, which he promised to procure before he took possession. He wanted to give me security in the shape of some tenement-house property. But on investigation I found it was useless, for the tenements were fully covered with mortgages to other parties. I am told that things are going on over at the theatre in a shocking way. Some of the employés tell me they have drawn no pay in four weeks. To-morrow the rent for October—$1,000—falls due. If that and the endorsements of the bonus notes should not be paid I shall certainly turn the key in the lock of the front door."

"Should the theatre revert to you, what will you do with it, Mr. Colville?" asked the reporter.

"Manage it myself," replied Mr. Colville. "Yes, it's late to secure attractions, but I would do my best. In any case my claim holds good for the whole of the bonus-money, even should Mr. Campbell slip up in meeting the rental, and the place, therefore, come back into my hands."

Mr. Colville is a shrewd man of business, and yet he has been singularly unlucky in one or two operations recently. He loaned Miles and Barton $5,000 some time ago with the understanding that he should receive as security a claim on the Bijou. He found that that theatre was mortgaged for all it was worth. He has been unable to collect a penny of his money from Miles and Barton, who have had one continuous struggle since they began at the Bijou, and he says that they have made unpleasant remarks concerning him in print—a course which, Mr. Colville takes it, is adding insult to injury. Two weeks ago Mr. Campbell asked him to exchange a cheque for $250, giving him one dated several days ahead. Word was sent to Mr. Colville when it fell due not to deposit it, as he had no funds in bank. Up to Tuesday it had not been made good.

Kate Forsythe was seen at her residence in East Sixteenth street yesterday morning. She received a MIRROR reporter very pleasantly, and entered at once on the subject uppermost in her mind:

"Mr. Campbell has given me my salary in full up to date, and I will play up to the end of the week, when the house closes," she said. "He was here to see me just now, and although he was frightfully indignant at the stand I took, when he left he was my friend. He stated that it was extremely unkind in me, as well as the rest of the company, to act toward him as we had. But how could we do otherwise? He has kept us all along in the dark. We were never able to see him, and when we asked for him he was always out of town. Another manager placed in the position he was would have assembled his company together and made some proposition. Last night the curtain did not rise till about 9:45; but he finally came round and paid me in full what was owing me."

"What do you intend doing now?"

"I hardly know. Last night, through Mr. De Belleville, Mr. Campbell asked me to go to San Francisco; but I shall refuse to do that unless I am offered a very much bigger salary than I am given now and am guaranteed my fare. Besides that, he wants me to travel, intending that the company now at the Fourteenth Street Theatre should take the place of the other Paquita company. I am determined not to travel as that terrible Hortense, anyhow. There is a clause in my contract with Mr. Campbell that states that I am engaged for New York only, and that was the principal reason why I took the engagement and the reason why I refused to go with Salvini. I shall go and see my lawyer this afternoon. If he says that the clause regarding New York is binding on Mr. Campbell, I shall refuse to go on the road, and shall hold him responsible for my forty weeks' salary. If not, I will break the contract. However, I will see first what the others do. It is awful to be connected with such a fiasco."

Ivan Shirley declaimed bitterly against Mr. Campbell's way of transacting business. He is a leading juvenile, who was last season with Mme. Ristori.

"I was brought over from England just for this engagement," he said. "and this is the way I am treated. The position of leading juvenile was offered me—understand, I did not look for it—and if it had not been for the offer I would have gone with Salvini. I shall have nothing more to do with Mr. Campbell."

As matters stood yesterday, they were something like this: The dozen or fifteen workmen connected with the stage—property-men, gas-men and mechanics—were behind from two to three weeks in salary. Those in front, a week or two, and the actors a week or less. Mr. Campbell was at a loss what to do. He hurried about the Square, and finally decided on calling W. W. Tillotson to his aid. That gentleman responded to the call and cheerfully consented to take charge of the house and help Mr. Campbell over his troubles as far as lay in his power. The trip of Mr. Campbell, Mary Mills, Fred. de Belleville and Maude Stewart to San Francisco was postponed until to-day (Oct. 1), and instead of a matinee it was decided to hold a meeting in Mr. Campbell's office.

With the exception of one or two of the company, all were present when the meeting, which was strictly private, was assembled. Mr. Tillotson took charge, and portrayed faithfully the condition in which Mr. Campbell found himself. With a little patience on their part, he would be able to tide over his troubles and be again on his feet. C. P. Flockton suggested that the company go on half salaries for two weeks, at the end of which time they go upon the road. This was decided on by all present for the time being, although much dissatisfaction seemed to be felt, and it is doubtful whether they will all hold to the agreement. At all events, the play was given last night, and will almost surely be given up to Saturday night without further trouble.

Miss Forsyth, when seen again, late yesterday afternoon, said.

"I am really very sorry for Mr. Campbell, and at the meeting held at his office an hour or so ago I readily assented to this agreement: We are to play up to the end of the week, and then remain idle for two weeks on half salary, after which we are to go on the road. Regarding the latter part of the project, I am not quite decided yet. I have a pretty expensive little home to keep up here, and I don't care particularly about travelling. If I can get anything to do, of course I won't go, and I think the rest of the company stand on the same ground. You see, I am not at all inclined to do anything unkind. Mr. Campbell explained everything this afternoon, but, as Mr. De Belleville remarked, he should have done that two weeks ago, and the theatre would most probably be going along nicely now, for all of us would have assented to half salary, knowing that the manager was in straits.

"Regarding my action in the matter, which Mr. Campbell seems to think was very unkind, I do not see how I could have acted otherwise. Don't you think we had sufficient cause for alarm, when we saw in one of the morning papers that the theatre had been secured for Evangeline? Then, added to this, we heard that Mr. Campbell was about leaving for California, and we were in total ignorance whether we were even to play till Saturday night. We could neither see Mr. Campbell nor get any statement from him. It was getting to be a serious matter, and if Mr. Campbell had made the same explanation to us on Tuesday afternoon that he did to-day, I doubt not there would have been no trouble whatever."

The statement that Mr. Campbell was heavily involved in debt to T. Henry French was emphatically denied by the latter gentleman yesterday. Mr. French expressed great regret that the playwright was in financial straits.

"Mr. Campbell is in no way in my debt," he said. "We have only had one or two little dickers together in real estate—that is all."

Before leaving for San Francisco Mr. Campbell paid a visit to THE MIRROR office. He held in his hand a copy of the *World* containing an article purporting to describe his embarrassments. Mr. Campbell was greatly excited by the publication in question.

"I shall ask Kate Forsyth to retract these statements," he exclaimed, "or stand a suit for slander! I will bring a libel suit for $20,000 against the *World* as soon as I come back from California! It's simply outrageous. There isn't a statement that is true in the whole article. I'm going to Miss Forsyth's house now to obtain a denial—what's her number?"

When questioned regarding his affairs Mr. Campbell said, in a cooler tone:

"I have been slightly embarrassed, but at the present moment every member of the company at the Fourteenth Street is paid in full. The place has lost money. Why? Because the members of the company can't draw their salt. I shall close up on Saturday and send them on the road in Paquita. Unfortunately, Simmonds, in drawing the contracts, failed to include the usual two weeks clause. They read that the various people are engaged for 'a season'—whether two weeks or forty is not specified. They've got to go on the road, because the contracts say they must play wherever I say. Mr. Pitt objects, I believe, but I shall keep him to the letter of his agreement. I shall come back from 'Frisco in twenty days."

Saints and Sinners.

"The regular season of the Madison Square Theatre begins on next Monday with the production of Sealed Instructions," said A. M. Palmer, in answer to a MIRROR reporter's question recently, "and that play will be followed by Saints and Sinners, by H. A. Jones, who wrote The Silver King in collaboration with Mr. Herman. Mr. Jones sailed from Liverpool on the 24th ult., and we expect him in the city the latter end of this week. Rehearsals of his play will begin as soon as he arrives, and I think it will be put on about the 1st of November, unless, indeed, Sealed Instructions develops any strength on its revival. The new play will be cast to the full strength of the regular theatre company. J. H. Stoddart will have a very powerful part, that of a minister the central figure in the play.

"Saints and Sinners," continued Mr. Palmer, "was put on at the Vaudeville about a year ago, and ran to splendid business for over 200 nights. Now it is being played through out the provinces It is a domestic drama in five acts, and all of the characters are strongly drawn. The five scenes in the play will be painted by the regular artist of the theatre. Richard Marston. They will include one very elaborate exterior showing an island in the Thames, the vestry room of the chapel, the living room of the minister, the parlor of a fashionable hotel at a popular watering-place in Scotland, and the interior of a railroad station. Mr. Jones will assist at the rehearsals of the play, and then return at once to England, where he is due the latter part of October."

John McCullough's Condition.

B. A. Baker received a telegram at the Actors' Fund Rooms yesterday to the effect that John McCullough was unconscious and dying at the Bloomingdale Insane Asylum. Captain Conner, of the St. James Hotel, when seen by a MIRROR reporter last evening, said:

"The only grounds for that report, as far as I know, come from the fact that Mr. McCullough, who is very infirm in his lower limbs, fell yesterday while essaying a little walk. To-day, when I called to see him, he was sleeping quietly, and although I waited fully half an hour he did not awake. The doctor at the asylum informed me that he is in as good condition now as he has been the past few weeks, although, of course, his death is now a question of a very short time. He may, indeed, live six months, and he may die in ten days. I do not wonder, therefore, at your following up these reports considering the probabilities are that he will die suddenly and with few premonitory warnings."

A Chat with Miss Mitchell.

"I hardly know whether you will be able to interview me or not," said Maggie Mitchell on Tuesday last to a MIRROR representative as she sat near the centre of the Grand Opera House stage and watched her company rehearse. "I'm a very bad hand at giving information, and, besides, there's very little that's new to say. I've just come in from Elberon, where I've had a most delightful time all Summer. Regarding the prospects of the season, I don't know a thing, except that I've heard that everything has opened up well, and that I hope we shall do nicely. I have the same company with me this season as last, except Mrs. Van Deeren, who is quite an acquisition."

"Do you play anything new?"

"Oh, yes; I have Fred. Williams' four act comedy drama, Maggie the Midget, which was very successful in Boston last season, and which could have been played another week if we had not put it on the last week of our engagement. I would liked to have played it in the city here, but on a stage like this it would be lost. It requires a cosy little stage, for it is a quiet domestic drama. We open our season with it in Bridgeport, Conn., on next Monday night The regular repertoire outside of the new play will consist of Fanchon, Jane Eyre, The Pearl of Savoy, and in addition, I would like to play Mignon. That I have not played in New York for four or five years."

"What do you consider your strongest bill, Miss Mitchell?"

"Jane Eyre, by all odds. Somehow or other the public will not let me relinquish that, or, for that matter, they seem to take care that I shall not stray away from any of the plays in my regular repertoire. I am astonished myself at how the old pieces hold out. For instance, whenever I do make a move and come out in something new, there are always people coming up to the box-office and asking: 'When does Miss Mitchell appear in the old pieces?' So, you see, it's pretty hard to get away from the old-timers, no matter how much I might wish to do so. This week we will rehearse all the repertoire, if we have the opportunity. At the end of my season in May, I shall go back to Elberon, although I also contemplate going abroad.

Duff Enjoins Carte.

J. C. Duff has tried to turn the tables on Gilbert and Sullivan, D'Oyly Carte and John Stetson. He has secured an injunction from Judge Barrett in the Supreme Court, Chambers, restraining them from interfering with him in producing The Mikado outside of this city. The injunction was obtained by ex-Judge Dittenhoefer, counsel for Mr. Duff, on Tuesday afternoon, and was served the same evening on D'Oyly Carte, at the Fifth Avenue Theatre. The indications now are that the litigation concerning The Mikado will be vigorously contested on both sides.

This sharp movement on the part of Duff is due to the fact that D'Oyly Carte and the other defendants have threatened to bring suits against Duff in the different cities outside of New York, where he proposes to produce The Mikado, in order to enjoin his representation. Duff expects soon to produce the operetta in Boston, and rather than go there and be enjoined, he thought it more advisable to insure success to his representation by securing an injunction here restraining Gilbert and Sullivan from interfering with him in the presentation of their opera. The motion to continue the injunction has been set down for argument on Monday night.

Mr. Duff, in the complaint in the present action, refers to the litigation which D'Oyly Carte instituted against him in the United States Court, and states that before he produced The Mikado he was advised that he had the right so to do, and he made arrangements for its representation, and announced his intention of producing the opera. He invited and urged Gilbert and Sullivan to begin proceedings against him in order that the rights of all parties in relation to the operetta might be determined before the opening of the theatrical season. Mr. Carte brought his suit to restrain Duff from producing the operetta and gave notice of motion for a preliminary injunction. Duff says that it was the express understanding and intention of the parties that all the questions in relation to the rights of Gilbert and Sullivan to the operetta should be presented and passed upon in that suit, and to that end, though not required by law to do so, he served a copy of his answer upon Mr. Carte's attorneys prior to the motion for an injunction, in order that they might be prepared upon all the questions intended to be raised. Judge Wallace, before whom the motion was argued, filed a lengthy decision, which was published *in extenso* in THE MIRROR, deciding in favor of Duff and denying the motion for an injunction. Duff declares that it is his intention to produce The Mikado in Boston and other cities throughout the United States, but the defendants now claim that the decision of Judge Wallace is binding upon them only within the State of New York, and they have threatened to commence actions for an injunction in each city in which he undertakes to produce the play, and enjoin him from giving the representation.

This course of procedure, Mr. Duff claims, would involve him in endless litigation, and he states that upon a motion for an injunction made in such cities as threatened, he will be unable to present his case as fully as he did before Judge Wallace, for the reason that all his printed books, and the music which he brought from London, have been filed in the United States Court in the motion made by Mr. Carte, and also because one of his principal witnesses, whose affidavit is absolutely essential, is now in San Francisco. Duff, in his complaint, further alleges that these threatened actions and proceedings are not intended to test the right of Gilbert and Sullivan to The Mikado, as all questions which may arise are involved in the action of Mr. Carte in the United States Court, which can be tried without delay. He charges that the purpose of these threatened suits is to harass and annoy him, so as to induce him to desist from the intended production of the opera in other cities, and, if possible, to obtain an injunction, so that he will be unable to prepare to meet Carte's claims.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

tion week of 21st, Lida Gardner's Female Mastodons. They present a good olio, specialties and Cinderella.

RED WING.

Casino Opera House: Mme. Fry's Concert co. gave a poor entertainment to a slim house Sept. 17. C. A. Gardner in Karl, the Peddler, gave a very enjoyable entertainment to a good house 10th. Fowler and Warrington's co. in Skipped by the Light of the Moon, 22d, to a large and well pleased audience. Every one delighted. Tony Denier's Humpty Dumpty, 1st; McDowell's co. in Wedding Bells, 9th.

MISSOURI.

COLUMBIA.

The Rial-Biggar-Marion co. appeared Sept. 22 and 23 to one of the most select audiences that have ever filled the Opera House, and left here booked as Columbia's favorite.

SPRINGFIELD.

Mansfield Opera House (William Shipley, manager): Muggs' Landing, Sept. 22, to excellent business. Frances Bishop as Little Muggs, and Alfred McDowell as Asa Beck, the land agent, kept the house in a continuous uproar. Jennie Holman comb. week of 28th.

Item: Your correspondent was in Pierce City, Mo., 24th, and for favors received is indebted to Ed. G. Bourne, with the Jennie Holman comb. Mr. Bourne reports good business for his co.

NEVADA.

Moore's Opera House (H. C. Moore, manager): The Golden co. played to crowded houses last week. Sept. 23 they presented Jo; or, The Mountain Rose; 24th, Planter's Wife; 25th, French Spy; 26th, The Danites.

Arena: Forepaugh's Circus is billed for 5th.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Sept. 18 and 19 and matinee, Louise Sylvester, in her new musical absurdity, A Hot Time. The piece is very funny and is well acted. If Barry Maxwell and J. W. Heitinger could be induced to play their parts straight, it would add greatly to the performance. They seem to entirely misconceive their characters, and try to make variety parts of them, thus greatly detracting from the merits of the performance. When Mr. Heitinger did condescend to play his part straight, he was very good. N. C. Goodwin and a capable co. in The Skating Rink, 22d. Business large. Goodwin, James B. Radcliffe and Daisy Murdock were especially clever. Prof. Morris and his troupe of trained dogs, 23d to 26th. During Prof. Morris' dates there was a Soldiers' Reunion in town, and the very large number of strangers made business very good. Sol. Smith Russell, 3d; McNish, Johnson and Slavin's Minstrels, 5th; Adah Richmond, 7th; Denman Thompson, 8th; Humpty Dumpty, 12th; Ida Siddons, 13th.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): The matinee and night of Muggs' Landing, Sept. 26, was mutually satisfactory. Frances Bishop, Alfred McDowell and R. L. Scott are featured in the play. McNish, Johnson and Slavin's Minstrels had a great house 28th. Sol Smith Russell, 3d.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Rial-Bigger-Marion comb., in Love and Reason, Sept. 22, to a fair house. Excellent performance. The acting of Louise Rial deserves special mention. Skipped by the Light of the Moon, 3d.

HANNIBAL.

Park Opera House (I. B. Price, manager): Beedle and Prindle played to a large house, Sept. 22. They were joined here by How and Wall, a very good musical team, who have been with Haverly and Baird at different times. Denman Thompson, 9th; Gus Williams, 16th; Private Secretary, 20th; Tony Denier, 21st, and Barlow, Wilson and Rankin, 31st.

NEBRASKA.

LINCOLN.

Funke's Grand Opera (F. Funke, manager): Week of 14th closed the Nebraska State Fair. Largest crowd ever gathered in any city in the State. Theatricals were consequently good. Milton Nobles played Love and Law, 14th, 15th, to large houses, and packed the house 16th with The Phœnix. Not even standing-room was to be had after 8:30 P. M. Sol Smith Russell came 17th for three nights in Felix McCusick. First two nights big business. Closing night only fair.

PLATTSMOUTH.

Waterman's Opera House (J. P. Young, manager): Patti Rosa gave a very enjoyable entertainment Sept. 21; fair-sized house. The little lady is one of the most entertaining actresses that has appeared here in some time, and the audience was generous in applause. Zip was presented for the first time in this city.

HASTINGS.

Kerr Opera House (M. L. Alexander, manager): Mattie Williams' Little Duchess co. Sept. 23, 24, 25, 26, to houses. Laura Daisty, 2d.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The Howard Athenæum co. amused a fair-sized audience, Sept. 21, giving a first-class entertainment. Maubury and Overton's Wages of Sin played 22d and 23d to fair business. The co. was one of the best that has visited our city in many seasons.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Rob Roy was the programme Sept. 24, and two following nights and matinee. Light houses. The piece was fairly put on, under the auspices of the Jersey City Dramatic Club, and was applauded by the friends of the performers. A really excellent Uncle Tom co. appeared 28th, 29th and 30th, with matinee on latter date. They opened to a large house, and received merited applause. The co. included Mr. and Mrs. G. C. Howard, William Davidge, jr., Maggie Harold, Little Mac, and a quantity of first-class colored talent, including Jasper Green and the Magnolia Quartette. The co. closes its season here, but may possibly reorganize later on. The Mikado follows, and completes the week. Next, Chanfrau in Kit, and Effie Ellsler in Woman against Woman, three nights each.

Items: Uncle Tom opened to a larger house than T. W. Keene.—To make mention of Little Mac's condition on the stage Monday night might lead to a libel suit or a duel.—Streets of London opened Sunday night for a week at Wareing's, in Hoboken.—The Vienna Ladies' Orchestra attracts good houses to Coopers Hall.

TRENTON.

Taylor Opera House (John Taylor, manager): Crowded week of Sept. 21, the Coriane Merriemakers being the attraction. Without an exception the most successful engagement in the history of the house. Burr Oaks, 1st; Suydam, 2d, 3d; Peck's Bad Boy, 5th; Wages of Sin, 6th; Oliver Byron, 10th; Bartley Campbell's Paquita, 12th, 13th; Pat Rooney, 15th; Baker and Farron, 17th; Bandmann, 19th, week; Aimee, 26th; James O'Neill, 28th.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Sept. 23, Seabrooke co. in Hobbies, to a big house. Mr. Seabrooke has shown a very good taste in the selection of his artists. Smith's Uncle Tom's Cabin to good business, 25th and 26th.

People's Theatre: Jennie Calef, in Fanchon, 23d and 24th, attracted large crowds, and Friday and Saturday this house was filled to see the same artist in Little Barefoot, which was charmingly produced.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Shook and Collier's Storm-Beaten co. appeared to a moderate-sized house Sept 21. Wages of Sin, 5th; Rose Coghlan, 8th; Mr. and Mrs. Florence, 19th.

NEW YORK.

ALBANY

Leland Opera House (Mrs. R. M. Leland, manageress): The week of Fritz in Ireland, by J. K. Emmet and co., was highly successful, and the net receipts of the engagement, $2,564.10 have been placed to the credit of the fund for disabled firemen. Arthur Rehan's Night Off co., 1st, 2d, 3d.

Museum (Jacobs and Proctor, managers): The Danites, by the Wellesley-Sterling co., drew large houses last week, and was well presented. Melbourne McDowell, as Sandy, gave an excellent portrayal of the role, while the rest of the cast was quite efficient. Little All-Right was seen between the acts. For this week, Boucicault's After Dark, by the King Hed'ey comb., is the attraction.

Central Theatre: Davene's Allied Attractions proved a good drawing-card last week, and the performances were bright and lively. The entertainment will be furnished this week by Sallie St. Clair's co. and Goldie and Ritzie's Novelties.

Brevities: Kidder's Niagara and Aimee will be the attractions at the Leland next week.—Little All-Right was obliged to omit several performances in the early part of last week, owing to the non-arrival of his apparatus.

BUFFALO.

Academy of Music (Meech Brothers, managers): Thatcher and Stone's Bluff co. opened to a good house Sept. 21, but fell off the next two evenings. The piece is a farce but a collection of absurd specialties. T. W. Keene's three nights' engagement was a successful one. Richard III., Hamlet and Macbeth were given in the [illegible] and The Merchant of Venice at Saturday's [illegible] James O'Neill in Monte Cristo, week of 28th.

Court Street Theatre (J. M. Hill, manager): Tony Hart's Buttons, Sept. 21, 22, 23, drew fair houses. Plenty to laugh at, but little to reflect on. Mr. and Mrs. Hart proved capable of making what points are to be made in such light stuff as Buttons. James M. Hardie and Sarah von Leer filled out the week with A Brave Woman. The scenic tableaux were much admired. Business not very large. Shook and Collier's co. present week in A Prisoner for Life.

The Adelphi: Business continued very large last week. During the present week Alice Arlington and her thirty Tropical Queens promise a good bill.

Items: Bunnell's Museum had about the best week of the season 21st.—John W. Ransone's Across the Atlantic co. had full houses.—Hallen and Hart, week of 28th.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Thomas W. Keene in Macbeth, drew a fine and very large audience Sept. 21. Harrison and Gourlay in Skipped by the Light of the Moon had a packed house, 24th—1,678 people. Barney McAuley as Uncle Dan'l to a large audience, 25th. N. C. Forrester, 29th, five nights. J. K. Emmet, 5th; Modjeska, 7th.

City Opera House: Ranslere, Redmond and Clifton's Picnic Party to good business last week. The Castine and Reilly Pleasure Party in The Widder, Sept. 29, week. The orchestra at this house is very fine and week of the main features.

Items: About thirty members of the Elk Club attended the performance of T. W. Keene in a body and presented him with a magnificent basket of flowers between the second and third acts, when he was called before the curtain.—A movement is on foot to have Theodore Thomas and orchestra give a concert, 13th, on its way to St. Louis.—Though yet in its infancy the present theatrical season at the Utica Opera House has been unusually successful. Every attraction so far has been a good one, and business ditto. This is due in a great measure to Manager Yates' good judgment in selecting only first-class attractions.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Sept. 21, 22, 23, Skipped by the Light of the Moon. Paying business. A Prisoner for Life, 24th, 25th, 26th. Very light attendance. A Rag Baby, 30th, 1st and 2d. Baker and Farron, 3d.

Grand Opera House (P. H. Lehnen, manager): Monte Cristo, 21st. Crowded house. Bluff, Sept. 24, 25 and 26, a rank variety production to very poor business. The manager made his escape after the first night, and the co. are struggling against the inevitable, with Eugene O'Rorke, the comedian, acting as manager.

Museum: The Widder drew large houses all the week, owing more to prices than to play. Duprez and Benedict's Minstrels this week.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): William Stafford Sept. 22, to light business. Tony Hart, in Buttons, 25th. The Mikado, Wilbur Opera co., 26th, both to good business. Thomas Keene, 1st, as Richard III; Forest Cheney, violinist, 5th; Adamless Eden, 16th.

OLEAN.

Opera House (Wagner and Reis, managers): Annie Lewis in Little Trump, to good business Sept. 22. Bartley Campbell's Paquita, 3d; Argonauts, 6th; W. J. Scanlan, 10th; Streets of New York, 17th; Russian Honeymoon, 26th; Uncle Tom's Cabin, 29th.

Item: Fred. Wyne, business agent of Holt and Knowles' Argonauts Comedy co., was in town 23d. He reports business good and many places playing return engagements. Your correspondent is very thankful to him for courtesies extended.

OSWEGO.

Academy of Music (John R. Pierce, manager) Monte Cristo was given by James O'Neill Sept. 22, and pleased a fair audience. Heavy storm. Gardiner's Three Guardsmen co. 1st, 2d and 3d; J. K. Emmet, 6th.

BINGHAMTON.

Binghamton Opera House (J. N. Clark, manager): Wallick's Bandit King was produced before a large and well pleased audience, Sept. 21. Barney McAuley, as Uncle Dan'l, 22d, to a fair audience. The T. P. W. Minstrels attracted a full house the 24th.

BATAVIA.

Opera House (Harry C. Ferren, manager): Tony Hart, in Buttons, opened our season Sept. 24. Good house; an immense success.

CORTLAND.

Taylor Opera House (Depew Mallory, manager): Holt and Knowles' Argonauts, Sept. 26, to a slim house.

Item: Misco's Humpty Dumpty, 1st, 2d, 3d, at Cortland Opera House.

COHOES.

Opera House (P. J. Callan, manager): Barney McAuley, Sept. 23, had fair business. The play (Uncle Dan'l) and the co. took well. Mr. McAuley was very happy in his conception of the good-hearted New England farmer, and his support was all that could be desired. Douglas White's In the Ranks co. had very fair business 25th, and Pat Rooney, 26th, had still better. Bluff co., 1st; Rehan's A Night Off, 7th, and Baker and Farron, 16th.

ELMIRA.

Opera House (W. E. Bardwell, manager): Wallick's Bandit King co., Sept. 22, to fair business.

Personal: E. A. Owens is here coaching amateurs in Rosedale for the benefit of local military.—Ed. A. Stevens, in advance of Bartley Campbell's Paquita co., called to see me last week. He is fast gaining the reputation of being one of the best business managers on the road.

AUBURN.

Academy of Music (E. J. Matson, manager): Sept. 23, James O'Neill, in Monte Cristo, gave the best entertainment of the season to a large and fashionable audience. J. B. Polk's Mixed Pickles co. kept a fair-sized audience in good humor 25th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Pat Rooney's co., Sept. 23, to fair business. Performance good. In the Ranks, 26th, to good business. First class co.; pleased all.

KINGSTON.

Music Hall (Dubois and Nichols, manager): Pat Rooney's comb., Sept. 24; fair house, good performance; every feature excellent.

NORTH CAROLINA.

ASHEVILLE.

Robert L. Downing's Tally-Ho co. opened 21st to a large and appreciative audience. Although it rained almost the entire day the house was packed. Standing room was bought at any price. Mr. Downing's impersonation of Hank Monk is a superb bit of acting, while the supporting co. is made up of excellent talent. The play itself is strong in every particular, especial attention having been given to the minor parts. Taken all in all, Tally-Ho was the most satisfactory performance ever presented to the people of Asheville. Downing's hard-working manager, A. B. Anderson, is still alive and sleepless as ever.

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): Lydia Yeamans, Arthur Dunn, Leona Fontainbleau, Marlande Clarke and J. C. Klein gave a very clever performance of Our Goblins to good business past week. This week, George and and William Thompson in The Gold King. Next, Riley and Wood's comb.

Items: The Harts, in Buttons, 7th, and Lotta as Nitouche, 8th, are billed for Comstock's.—Will Devere, of the Grand Opera House orchestra, was married last week to the youngest daughter of Gen. W. J. Wilson.—Ed. Abrahams, of Knights' Over the Garden Wall, smiled on the boys Saturday.—Lillian Lee, of Kidder's Niagara co., joins Jefferson here.—The Summer Theatre has closed after a fairly successful season.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): An opera better presented and one which gave better satisfaction than The Mikado, as sung by the Thompson Opera co., Sept. 22 and 23, has not been seen here in some time. The principal members of the co. are almost the same as last season. Mr. MacCollin and Miss Hall, as Ko-Ko and Yum-Yum, furnished most of the amusement. Bebe Vining and May Branson, as the sisters of Yum-Yum, were charming. Messrs. Branson and Seaman and Miss Godfrey sustained their roles admirably. The houses were packed. The ever-welcome Salsbury's Troubadours gave Three of a Kind, 25th and 26th, to good houses.

People's: Helene Adell, supported by Sara Lascelles and O. W. Eagle, has been playing Moths and A Night in Rome to packed houses.

DAYTON.

The Grand (Reist and Dickson, managers): The attractions last week were all greeted by unusually large audiences. Estelle Clayton and a splendid co. produced Favette, Sept. 22, to the largest and most fashionable audience of the early season. To state that Miss Clayton's debut before a Dayton audience was a decided success would be expressing it mildly. The audience was indeed a critical one. The demonstrations of favor and approval were so numerous that Miss Clayton can well feel proud of her reception in this city. A recall at the close of each act is something extraordinary here. The co. is one of the best that has been here this season. With disparagement to none, mention might be made of the Bernardus of Arthur Elliott. Lester and Allen's Minstrels, with the original and only John L. Sullivan, drew a large audience 25th, but did not give the desired satisfaction. The first part was very tame, and the least said of it the better. The most notable card in the olio was the appearance of John L. Sullivan in Roman and Grecian statuary. Two-thirds of the audience expected to see the slugger come out to the footlights, show his teeth, and then challenge all the local sports. Of course they were a little disappointed. The remaining third enjoyed the classic pictures, especially that of the Fighting Gladiator. The afterpiece, Southern Life, was another tame affair. Frank Goodwin's co. produced The Rajah, 26th, to a large and highly pleased audience.

Cues: D. H. Wheeler, in advance of Dan Sully's Capital Prize, was in the city last week.—Manager Sam Henderson, of Memorial Hall, will leave, 6th, on a visit to his brother, William Henderson, manager of Academy of Music, Jersey City.—The Rhinehart Juvenile Opera co. will open the Winter season at Memorial Hall, 4th and 5th.—Rumor has it that Weidner's Opera House will reopen this season.—Estelle Clayton and party visited the Soldiers' Home while here, and all were unanimous in proclaiming it the loveliest place they had ever visited.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Much to the disappointment of the management, Little Nugget co. didn't do a good business during three nights of Fair week. The co. is well balanced and puts up a very nice entertainment; but people in this region seem to feel the necessity of holding on to the mighty dollar. The opposition, however, was very strong—the rink (opening night), a political meeting and a public dance. Lester and Williams did A Parlor Match, 27th, to only fair business; but they were deserving of a great deal more, as the entertainment was first-class of its kind. Jennie Yeamans is immense; her songs will be whistled by the boys for some time.

LIMA.

Faurot Opera House (Waltham and Locke, managers): Frederick Warde, Sept. 21 and 22, in Damon and Pythias and Virginius. Highly pleased audiences. The K. P. Lodge here attended in a body and presented Mr. Warde with a huge floral shield with the letters F. C. B. in the colors of the Order. Virginius was given to a large and enthusiastic audience. Mr. Warde's acting of the Roman father has improved greatly since his last visit here. His support is excellent, especially Henry Aveling and Mittens Willett.

Trouble: On Warde's last visit to Lima in the Spring of 1883, a draft for $300 was made on W. J. Slocum, of Hot Springs, Ark., by John J. Collins, who then managed the co., and endorsed by George W. Williams of this city and Frederick Warde. It was then cashed at the Lima National Bank. The draft was sent for collection and came back protested. On Monday evening the receipts and properties of the co. were attached. Wednesday afternoon notice was served on the bank to appear before Justice Stout Saturday morning, each member of the co. having brought suit against the bank to test the right of the attachment, thus claiming that the property is individual. The trial, which was long and tedious, came off, and a verdict was given in the co.'s favor. This releases the attachment, unless the bank takes action to hold them and carry the suit to a higher court. The bank, as the result of the attachment, hold five play-books valued at fifteen cents each.

CIRCLEVILLE.

Rentfrow's Jolly Pathfinders appeared Sept. 15 to a packed house, and gave good satisfaction; better than was expected. As but one attraction is to be played every fortnight, nothing but fine houses need be expected during the entire season. Crops immense and business booming.

SPRINGFELD.

Mansfield Opera House, (William Shipley, manager): Opened with Estelle Clayton in Fayette Sept. 21. Good house. The star is rather charming in person, but disappointing in performance. The first two acts of Favette are exceedingly dull, exactly contrasting the last two. The hit of the evening was unquestionably the Angelique Duprez of Etelka Wardell. This lady possesses much talent. Her death-scene in the third act was especially fine. A fair crowd attended Lester and Allen's Minstrels.

CHILLICOTHE.

Masonic Opera House (B. W. Orr, manager): The Wallace-Villa co. in Over the Garden Wall 23d. Full house. The standing-room only sign was displayed at the balcony door before eight o'clock. Fogg's Ferry 16th.

Remarks: Manager Samuel B. Villa says that the business done by his company so far this season is better than he had anticipated. Big business at every stand. He also says that he has been in the dramatic profession for twenty-two years, and that this is the first season that he has not appeared on the stage.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): The Wilbur Opera co. sang The Mikado a second time Sept. 24, to a good house. For a company which boasts as first-class connection, and parades so many poor voices, the opera went fairly well. J. E. Conly sang Nanki-Poo acceptably, and to any one who had not seen Roland Reed in Ko-Ko, Mr. Hewborough was good enough. Louise Eissing sang sweetly, and played Yum-Yum in a manner which showed that she was nothing loth to accord to Nanki-Poo his osculatory privileges. Cora Ferris has a good contralto voice, well under control. Lester and Williams' Parlor Match co. 25th gave a jumbled but very funny performance to the best house of the early season.

In the Wings: Van Amburgh's Circus and Cody's Wild West Show garnered the shekels of our rural neighbors during fair day. In fact, Buffalo Bill and Sitting Bull captured the Fair Association, dictated the prices of admission, and made the halls, booths and stables look like a deserted village.

FINDLAY

Davis Opera House (J. C. Bushon, secretary): The California Sissons and Comical Cawthornes, aided and abetted by a strong co., presented the successful comedy, Little Nuggets, Sept. 21 and 22, to fair houses. The Waite Comedy co., which created a great furore here last Winter, is announced for week of 28th.

AKRON.

Academy of Music (W. G. Robinson, manager): Fanny Mountcastle and co. have held the boards during the week just closed, presenting Sea of Ice, Fate, Led Astray, East Lynne, etc. Performances possessed about as much merit as the entertainments given by the juvenile members of a household when the admission fee is fixed at "five pins." A member of the co., in an apologetic speech on the opening night, said the co. was "new." An air of newness was apparent.

Personal: H. W. Callander, representing Couldock, dropped in on us a few days ago. He is regarded in this region as one of the best men on the road.

OREGON.

PORTLAND.

New Market Theatre (J. P. Howe, manager): Only a Farmer's Daughter opened Sept. 14, to a poor house, and the co. continued to play to bad business all week. The manager deserved poor success for imposing on Manager Howe. Good cos. will always draw well at regular prices, but such combs. as this always come out at the small end of the horn. John A. Stevens was to open 23d. Grace Hawthorne opens for a week, 5th.

Casino Opera House (A. G. Gross, manager): The Wallack Theatre co. returned 14th and played La Belle Russe to fair business. This was one of the co.'s best performances.

Item: The Casino Opera co. has been formed, with A. S. Gross, Ward S. Stevens and Charles W. Frush as incorporators. The capital stock is $12,000.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Fred. A. Parke, manager): When the venerable C. W. Couldock came on for his opening scene, at each of the performances last week, he was most heartily welcomed by fair-sized audiences, composed of Pittsburg's representative and best people. The aged actor's Luke Fielding of to-day is as full of power and pathos as when first he made the character a distinctive part in The Willow Copse many years ago. The co. supporting Mr. Couldock is one of more than ordinary strength. The play was superbly mounted by Manager Parke and his assistants. Mestayer's We, Us & Co., 28th; McCaull Opera co., 5th.

Opera House (John A. Ellsler, manager): Evans and Hoey's hodge-podge, A Parlor Match, all of last week to fair-sized and appreciative audiences. An accompaniment of incessant laughter. The loss of Jennie Yeamans is very noticeable, although Minnie French, who now plays the part of Innocent Kidd, does not fall far short of making a success of the character. As usual, Manager Ellsler's mountings were handsome. Wallick's Bandit King, 28th; Bartley Campbell's White Slave, 5th

Academy (H. W. Williams, manager): Tony Pastor's comb. last week to large business. Reilly and Wood's Novelty co., 28th; McDonald's Wonders, 5th.

Harris Museum (P. Harris, manager): Tannehill's Fun on the Bristol played to standing-room only last week. The co. is much stronger than when here last. New Orleans Minstrels, 28th; In the Ranks, 5th.

Chalet Museum: This house had a very auspicious opening last week. Very large crowds attended each performance. The attractions are of a meritorious character. It is the intention to give nothing but a strictly museum entertainment.

Drift: Buffalo Bill's Wild West showed at Recreation Park, 21st and 22d, to very large business. After the first performance the Hon. William was arrested for non-payment of the Exhibition licenses. The matter was amicably settled.—Mestayer has arranged to take We, Us & Co. to Europe next May.—Tony Pastor's new songs, "He will Have to Make Other Arrangements" and "Climbing Up the Tenement Stairs," caught on immensely.—Hilda Thomas, after her engagement with Tony Pastor, will join the Howard Athenæum co.—Tony Hart will play at McKeesport, Pa., Oct. 3. A delegation of his friends from this city will be present.—Harry Williams' Variety comb., Kernell's New Enterprise, will open the season at the Howard Athenæum, Boston, Oct. 19. Manager John Ellsler will return from Long Branch early in October.—John Dignam, of this city, will join the Dominick Murray co. for the coming season.

HARRISBURG.

Opera House (Markley and Till, managers): Lester and Allen's Minstrels opened Sept. 21 to a well-filled house. The show as a whole will compare favorably with those of its class now on the road. The musical portion of the programme, though not first-class in every respect, was acceptably rendered. The *piece de resistance*, John L. Sullivan, was a whole show in himself, and was enthusiastically applauded.

Opera House (H. J. Steele, manager): The Suydam Humpty Dumpty co. opened for three nights and matinee, Sept. 24. The attendance at low prices was fairly good, and the programme seemed to suit the popular taste, as it was well received, especially the work of Mauritius, the Clown, who in some respects is superior. Harry Bryant, in his ventriloquial act, was one of the interesting features of the entertainment. The Delmar Brothers do a very neat turn on the horizontal bar.

ERIE.

Opera House (Henry A. Foster, manager): The Matlack comb. presented A Celebrated Case, Sept. 21, 22, 23. Bennett Matlack as Jean Renaud is rather weak in the prologue, but gives a powerful impersonation as the galley slave. The support is good, particularly Stella Rees as the daughter. Spencer and Saunders' Irish Aristocrats, 24th, 25th. First night a large audience assembled in expectation of seeing Irish Aristocracy, but many left before the end of the first act. A slim house Friday. A badly mutilated version of Muldoon's Picnic was given in an exceedingly mediocre manner. Tony Hart and his charming wife, Gertie Granville, presented Buttons to a rousing house Saturday. Everybody was delighted and departed wishing Tony the best of success in his new venture. Buttons is an excellent vehicle for the specialties of the people composing the co.

Items: I do not think the Greed for Money co. will ever get started, as the manager and leading man, Gus Lewis, is badly afflicted with a dearth of money. R. A. Bigelow, the advance man, has accepted an engagement with another co.—Theatrical people can find THE MIRROR at Sell and Gibson's bookstore.

TITUSVILLE.

Academy of Chicago (R. W. Boversdall, manager): The Stafford-Foster co. Sept. 23 in Wanted—A Divorce. A Gilded Pill, 24th. Fair house. The performances were very much enjoyed. As the old prices of admission prevailed, the audience was rather slim the second night.

WILLIAMSPORT.

Academy of Music (William G. Elliott, preprietor): The Bandit King, Sept. 23. Large and very enthusiastic audience. The co. is much better than before.

MEADVILLE.

Van Amburgh's Circus spread tents Sept. 22. During the afternoon performance a heavy wind storm struck the canvas, tearing it badly and interrupting the show. One person was injured during the rush to get out, but his doctor's bill was paid by the proprietors.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): The T. P. W. Minstrels, Sept. 23, to large business. The audience was well pleased. Bartley Campbell's White Slave, 25th and 26th, to two of the best houses of the season. The play is a strong one, and was well produced by this co.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Lillie Hinton and co. occupied the house last week, presenting Ingomar, Fanchon, etc., to very very good business. Miss Hinton received several handsome floral tributes from admiring friends.

PITTSTON.

Opera House (W. D. Evans, manager): The T. P. W. Minstrels, Sept. 22, and Bartley Campbell's White Slave, 24th, to good business. Peck's Bad Boy (Atkinson's), 8th.

EASTON.

Opera House: Sept. 24, Seabrooke's co. in Hobbies. Poor house, but excellent performance. Bertha Fiebach made a decided hit. Standard Dramatic co. begin Sept. 28, week.

READING.

Academy of Music (John D. Mishler, manager): The Seabrooke Comedy co. in Hobbies, Sept. 25, 26. Fair business. Week of 28th, D. E. Bandmann, in Hamlet, Merchant of Venice, Lady of Lyons, Othello, Richelieu, As You Like It, Romeo and Juliet and Richard III.

Grand Opera House (George M. Miller, manager): Bartley Campbell's White Slave to crowded houses Sept. 21, 22. Performance good throughout. Emma Hendricks, 1st, 2d, 3d, in Lady Audley's Secret, The New Magdalen and Only a Miner's Daughter.

ALTOONA.

Opera House (Marriott and Krieder, managers): Sept. 22, Lester and Allen's Minstrels played to a good house, and gave the best of satisfaction. The co. is a good one. John L. Sullivan in posings was excellent and brought down the house. Wallick's co. in The Bandit King, 25th, gave an excellent performance to good business. German Luck co., 10th; Clark's Comedy co., 12th, 13th, 14th; Barney McAuley, 15th; Pat Rooney, 31st.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): The rather thin audience which gathered evening of Sept. 26 to see the production of Bartley Campbell's latest, Paquita, manifested, in the most pronounced manner, their disappointment. Either the metropolitan critics are greatly at fault or the drama (?) has been horribly cut for their provincial tour, as Paquita, as presented here, was the weakest of plays and the veriest rot possible to imagine. The co. throughout was decidedly weak, with a tendency to cater to the taste of the gallery with decollette jests and insinuating witticisms. This co. is very strongly imbued with the idea that provincial audiences are unable to distinguish between good and bad acting, and, like other cos. who have this mistaken idea of "country play-goers," will not discover the mistakes they made during their first visit until they come a second time. There is nothing in the play, which enables Atkins Lawrence to display his ability. The only member of the co. who made a favorable impression was Henrietta Crossman as Lucette.

OIL CITY.

The Stafford-Foster co. appeared Sept. 21 in Wanted, a Divorce. Small but well pleased audience. Matlack's comb. appeared 24th, 25th and 26th, with Saturday matinee, in A Celebrated Case, Lady of Lyons and Damon and Pythias, to light houses. This is an excellent co. throughout, and deserved more liberal patronage. Owen Fawcett, 3d.

Arena: Barnum showed here 23d to immense crowds

SHAMOKIN.

G. A. R. Opera House (J. H. Osler, manager): Paquita was presented Sept. 24 to a $250 house. Barney McAuley, 8th.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers) Annie Lewis, Sept. 23, proved to a fair house to be a very clever little miss, being only sixteen years of age. Her alleged comedy, Little Trump, is of very little consequence. The Mikado was presented by the Wilbur Opera co. 25th. Tremendous house. The charming little actress, Effie Ellsler, presented Frank Harvey's powerful melodrama, Woman against Woman, 26th; the first performance by this co. To say the performance was a success would be putting it mild. It proved to be the attraction of the season so far.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The Kindergarden closed a very poor week's business, Sept. 26. Kate Claxton and Charles A. Stevenson will be seen in Called Back, 1st, 2d and 3d. Week of 5th, Annie Pixley.

Providence Opera House (Robert Morrow, manager): Mlle. Rhea closed a fair week's business, 26th. She was well supported. This week, the Redmund-Barry comb. in Rank and Fame, Ruy Blas, Merchant of Venice and A Midnight Marriage. Week of 5th, Kiralfys' Around the World.

Sans Souci Garden (W. E. White, manager): The season closed last week with Kit, the Arkansas Traveler, to light business. This same co. opened this resort at beginning of the season.

Theatre Comique (J. D. Hopkins, manager): This week Lilly Clay's Gaiety Burlesque co. in the New Adamless Eden.

Museum: Packed night and day, two stages running at the same time.

Item: Theodore Thomas at Music Hall, 3d.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Although a large and enthusiastic audience, as telegraphed, was present at the opening of the regular season by the Black Flag co., Sept. 21, there was a perceptible falling off the next night, due in a measure to lack of appropriate scenery, which the play absolutely requires to make it effective. Willard as Sim Lazarus and Harry Woodruff as Ned won repeated applause. Pretty Blanche Thorne, as Naomi, was a trifle stiff in gesture. The quarry guide of L. F. Barrett was a capital bit of acting. Mr. Barrett is playing Scarum in place of Miller Kent. The rest were up to the average. The ever popular Professor appeared 23d and 24th, with James Barrows in the title role. Your correspondent has never seen Gillette but is quite content to accept Barrows as *the* Professor. His touch is delicate, and his acting easy and natural in a style of character so often overdone in less artistic hands. Miss Kitty Cheatham, the leading lady, is quite pretty, has decided talent, and bids fair to become a fine soubrette. Her voice is sweet, but lacks training. The support was admirable throughout, and the co. deserved better houses. Ada Gray, 2d and 3d.

Pleasant Present: The Professor co. will present Mr. Barrows, their popular leading man, with a handsome gold watch and chain on their opening night at New Orleans, 4th, as a token of the high regard in which he is held by the co.—H. A. D'Arcy, advance of Ada Gray, and Dick Ford, of Ford's Mikado co., are in town.

TEXAS.

TEXARKANA.

Ghio's Opera House (A. L. Ghio, manager): Baird's Minstrels gave a fine performance Sept. 21 to standing-room only. Co. is above the average.

Arena: Barrett's Circus, Sept. 23, to well-filled tents day and night.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Kersands' Minstrels, Sept. 25, to a full house, their performance being, generally considered, satisfactory. The Max Thomas Opera co. gave a very poor performance 28th to very poor business.

VERMONT.

BELLOWS FALLS.

Union Hall (Edward D. Murphy, manager): Mr. Murphy opened his fourth dramatic season Sept. 23, presenting Charles H. Hoyt's farcical comedy, A Rag Baby, to a large and well-pleased audience. Had it not been for rain and a fashionable wedding in town, it would have been impossible to get all the people in. About two hundred, including Mr. Hoyt senior, came down from Charlestown, N. H., Mr. Hoyt's old home, and as the same Rag Baby is taken from Charlestown, and the real characters are well known there, the enthusiasm of the audience knew no bounds. At the close of the second act there were loud calls for Mr. Hoyt, who stepped before the curtain and made a few remarks. The co. is first-class in every respect. Special mention may be made of John Craven's Old Sport and Marion Elmore's Venus.

Tips: Mr. Hoyt and Mr. Reynolds expressed themselves as much pleased with the work done by Mr. Murphy in booming up the engagement, and promised hima return date, also a date for Tin Soldier in the latter part of the season. Mr. Murphy has some very fine bookings made, and hopes for more. Certainly our people are very much indebted to him for the pains he takes in catering for their amusement, as we have none of the cheap, trashy shows that used to strike the town before he became sharing manager.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): In the Ranks, Sept. 21, to a good house. The applause was incessent, and the principals were repeatedly called before the curtain. The Boston Theatre co., in A Rag Baby, 23th and 28th, to crowded houses. The play kept the audience in a perfect roar from beginning to end.

Items: The co. has been obliged to cancel its Montreal engagement owing to the epidemic there; but Mr. Tompkins intends to fill up this week with impromptu engagements.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Lester and Allen's Minstrels Sept. 23 to good business. Tony Hart 5th and 6th; Lotta 10th.

Academy of Music (Charles Shay, manager): Alice Walton's Comedy co. did a very fair business last week. The Murphy-Wells Pleasure Party 5th week.

PARKERSBURG.

Academy of Music, (M. C. Van Winkle, manager): Agnes W. Villa and co., in Over the Garden Wall, Sept. 22, to a good-sized and appreciative audience. Master Barney, as Bridget, and J. Julius Snitz, by Edward Ryan, furnished the principal part of the comedy. We did not appreciate Agnes W. Villa's soubrette work.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The World was the attraction week of Sept. 21. The co. is strong and the scenery fine. The piece seems to have lost none of its drawing powers, for business was good. Joseph Murphy, 1st, 2d and 3d.

New Academy (Jacob Litt, manager): The Adah Richmond Burlesque co. has been filling in the week of 21st to very poor business. With the exception of the chorus, which is strong and well trained, there is not a single commendable thing in the company or the burlesque. Sydney Rosenfeld's Mikado co., 30th, for four nights.

Driblets: W. M. Morton is in the city in advance of Joseph Murphy. Mr. Murphy will give the letter-carriers of Kalamazoo a benefit on the 1st prox., allowing them fifty per cent. of their sales.—The Goodwin co., supporting Clara Morris, presented The Rajah at the New Academy, 20th.—Ben Tuthill is in the city arranging for the appearance of the Mikado. Tsoh, the horned man, Colonel Goshen and the other curiosities attract large crowds to the Dime Museum.—Henry C. Tryon, of

A WIFE'S HONOR Co.: Chicago, 28, week; Streator, Ill., Oct. 5; Ottawa, 6; Rock Island, 7; Davenport, Ia., 8; Des Moines, 9, 10.
ANTHONY'S UNCLE TOM Co.: Norwich, Ct., Oct. 1; Worcester, Mass., 2; Springfield, 3; Waterbury, 5, 6; Naugatuck, 7; Thomaston, 8; Winsted, 9; Birmingham, 10.
BELLA MOORE: Henderson, Ky., 30 to Oct. 3; Evansville, 5, 6; Olney, Ill., 6; Centralia, 7; Cairo, 8; Paducah, Ky., 9, 10; Helena, Ark., 12.
BREADWINNER Co.: Baltimore, 28, week; Washington, Oct. 5, week; N. Y. City, 12, week; Philadelphia, 19, week.
BURR OAKS (Western): Huntington, Ind., 1; Peru, 2, 3; Danville, Ill., 5; Champaign, 6; Decatur, 7, 8; Bloomington, 9, 10.
BARTLEY CAMPBELL'S WHITE SLAVE Co.: Johnstown, Pa., 2; Uniontown, 3; Pittsburg, 5, week.
BUNCH OF KEYS Co.: Cincinnati, 28, week; St. Louis, Oct. 5, week.
BURR OAKS Co.: Trenton, N. J., 1; Wilmington, Del., 3.
BARTLEY CAMPBELL'S PAQUITA: Elmira, N. Y., Oct. 1; Hornellsville, 2; Olean, 3; Warren, Pa., 5; Bradford, 6, 7; Oil City, 8; Franklin, 9; Tyrone, 10; Trenton, N. J., 12, 13; Paterson, 14, 15; Wilmington, Del., 16, 17; Philadelphia, 19, week.
BAKER AND FARRON: Perth, Ont., Oct. 1; Ogdensburg, N. Y., 2; Syracuse, 3; Ilion, 5; Gloversville, 6; Amsterdam, 7; Schenectady, 8; Saratoga, 9; Cohoes, 10; Poughkeepsie, 12; Pittsfield, Mass., 13; New Haven, 14, 15; Paterson, N. J., 16; Trenton, 17.
BARNEY MCAULEY: Scranton, Pa., Oct. 5; Mahanoy City, 6; Ashland, 7; Shamokin, 8; Pottsville, 9, 10; Williamsport, 12; Altoona, 15.
BENNETT MATLACK Co.: Ashtabula, O., Oct. 1, 2, 3; Washington, 12, week.
BARTLEY CAMPBELL'S SIBERIA Co.: Chicago, 28, week; St. Louis, Oct. 5, week; Springfield, Ill., 12; Ottawa, 13; Streator, 14; Danville, 15; Lafayette, Ind., 16, 17; Terre Haute, 19; Evansville, 20, 21; Frankfort, 22; Lexington, 23; Zanesville, O., 26, 27; Dayton, 28 to 31.
BARTLEY CAMPBELL'S CLIO Co.: Baltimore, 28, week; Brooklyn, Oct. 5, two weeks; Providence, 19, week. Philadelphia, 20, two weeks.
BARROWS' PROFESSOR Co.: Birmingham, Ala., Oct. 1; Selma, 2; Meridian, Miss., 3; New Orleans, 5, week; Lake Charles, La., 12; Beaumont, Texas, 13; Houston, 14, 15; Galveston, 16, 17; San Antonio, 19, 20; Austin, 22; Brenham, 23; Corsicana, 24.
BLACK FLAG Co.: Montgomery, Ala., Oct. 1; Mobile 2; Galveston, Tex., 5, 6, 7; Brenham, 8; Houston, 9, 10; San Antonio, 11, 12, 13; Austin, 14, 15; Corsicana, 16; Waco, 17, 18.
BLUFF BURLESQUE Co.: Troy, 1, 2, 3.
CAPITAL PRIZE Co.: Chicago, 5, week; St. Paul, 12, 13, 14; Minneapolis, 15, 16, 17.
C. A. GARDNER: Fort Dodge, Ia., Oct. 1; Storm Lake, 3.
CLAIRE SCOTT: Westerly, R. I., 28, week; Ansonia, Ct., Oct. 12, week.
C. W. COULDOCK: Canton, 30, Oct. 1; Akron, 2; Mansfield, 3; Sandusky, 5; Dayton, 7; Indianapolis, 8, 9, 10; Chicago, 12, week.
CATHERINE LEWIS: Indianapolis, 5, 6.
CLARA MORRIS: Cincinnati, 28, week; St. Louis, Nov. 2, week.
CARRIE SWAIN: Taunton, Mass., 29 to Oct. 1; Newport, R. I., 2; Brockton, 3; Westfield, 5; Middletown, Ct., 6; Danbury, 7 to 10; S. Norwalk, 12; Greenfield, Mass., 14; Turners Falls, 14; Northampton, 15; New London, Ct., 16; Fall River, Mass., 17.
CAMPBELL'S THREE GUARDSMEN Co.: Oswego, N. Y. Oct. 1, 2, 3.
CROSSEN'S BANKER'S DAUGHTER Co.: Morristown, N. J., Oct. 1; Alexandria, Va., 2; Fredericksburg, 3 Richmond, Va., 5, 6, 7; Petersburg, 8; Norfolk, 9, 10; Hampton, 12; Portsmouth, 13; Tarboro, N. C., 14; Goldsboro, 15; Wilmington, 16, 17; Charleston, S. C., 19, 20; Columbia, 21; Greenville, 22; Charlotte, N. C., 23.
CRAIG'S COMEDY Co.: Omaha, 28, week.
C. H. CLARK'S Co.: Chicopee, Mass., 1; Westfield, 2; Holyoke, 3; Willimantic, Ct., 6; Woonsocket, R. I., 7; Pawtucket, 8; Newport, 9; Taunton, Mass., 10.
COMPSTON DRAMATIC Co.: Marysville, O., 28, week.
DALYS' VACATION Co: New Bedford, Mass., Oct., 1; Pawtucket, 2; Lynn, 3; Waltham, 5; Holyoke, 6; Springfield, 7; New Haven, Ct., 8, 9, 10; New Britain, 12; Hartford, 13; Pawtucket, R. I., 14; Providence, 15, 16, 17; Philadelphia, 19, week.
D. E. BANDMANN: Reading, Pa., 28, week; Trenton, N. J., Oct. 19, week.
DENMAN THOMPSON: St. Louis, 28, week; Kansas City, Oct. 5, 6, 7; St. Joseph, 8; Hannibal, 9; Keokuk, Ia., 10; Burlington, 12; Sterling, Ill., 13; Rockford, 14; Milwaukee, 15 to 18; St. Paul, 19, 20, 21; Minneapolis, 22, 23, 24; Mankato, Minn., 26; Rochester, 27; Winona, 28; Valparaiso, Ind., 29.
DOMINICK MURRAY: Harlem, N. Y., Oct. 5, week; Newark, 12, week; N. Y. City, 19, week.
DAN MAGUINNIS: Holyoke, Oct. 2; Springfield, 3; Fitchburg, 9.
DORE DAVIDSON: Detroit, 28, week; Indianapolis, Oct. 15, 16, 17.
DIXEY BURLESQUE Co: N. Y. City, 28, week.
DRIFTING ALONE Co.: Wheeling, W. Va., 28, week; Indianapolis, Oct. 19, week.
DAN'L SULLY'S CORNER GROCERY Co.: Eau Claire, Wis., Oct. 1; Janesville, 2; Springfield, Ill., 3; St. Louis, 5, week; Louisville, 12, week; Ft. Wayne, Ind., 19; Grand Rapids, Mich., 20, 21.
DEVIL'S AUCTION: Nashville, Oct. 1, 2, 3.
DOWNING'S TALLY-HO Co.: Macon, Oct. 1; Americus, 2, Eufaula, 3; Columbus, 4, 5; Montgomery, Ala., 6; Birmingham, 7; Mobile, 9, 10; New Orleans, 12, week.
DRAPER'S UNCLE TOM Co.: Albion, N. Y., 5, 6, 7.
EFFIE ELLSLER: Akron, O., Oct. 1; Warren, 2; Canton, 3; Oil City, Pa., 5; Hornellsville, N. Y., 6; Paterson, 7; N. Y. City, 12, week; Brooklyn, 19, week.
E. A. MCDOWELL'S Co.: Chatham, Ont., Oct. 1; Ann Arbor, Mich., 2; Muskegon, 3.
ESTELLE CLAYTON (Favette): Louisville, 28, week; Cincinnati, Oct. 5, week; Lafayette, Ind., 12; Terre Haute, 13, 14; Paris, Ill., 15; Springfield, 16, 17; Keokuk, Ia., 19; Des Moines, 20, 21; Atlantic, 22; Council Bluffs, 23, 24; Cedar Rapids, 26; Dubuque, 27; Rockford, Ill., 28; Milwaukee, 29, 30, 31; Chicago, Nov. 2, week; Buffalo, 9, 10 11.
EMMA HENDRICKS: Reading, Pa., 1, 2, 3; Pottsville, 5, 6, 7.
ETHEL TUCKER Co.: Washington, 28, week.
EDWIN ARDEN'S Co.: Newark, N. J., Oct. 5, week; New Haven 12, week.
EVANS AND HOEY: N. Y. City, 28, week; Baltimore, 5, week; Washington, 12, week; Philadelphia, 19, week; New Haven, 26, 27; Hartford, 28; Springfield, 29; Worcester, 30, 31; Boston, Nov. 2.
ELLA WESNER: Norwalk, Ct., Oct. 1; N. Y. City, 5, two weeks; St. Louis, 26, week.
EDWIN BROWNE'S Co.: Hot Springs, Ark., 2, 3; Camden, 5; Hope, 6, 7; Texarkana, Tex., 8; Clarksville, 9, 10; Paris, 12, 13; Bonham, 14, 15; Sherman, 16, 17.
E. L. WALTON: Chicago, Oct. 5, week.
FANNY DAVENPORT: N. Y. City, Oct. 19, week; Boston, 26, week; N. Y. City, Nov. 2, week.
FOR A BROTHER'S LIFE Co.: Chicago, 28, week.
FIRMIN JACK Co.: Knoxville, Tenn., 28, week.
FREDERICK-WOLFORD Co.: Jamestown, N. Y., 1, 2, 3; Valley City, 5, 6, 7; Casselton, 8, 9, 10.
FORRESTERS: Utica, N. Y., 1, 2, 3.
FRANCIS LABADIE'S Co.: St. John, Mich., 5, 6, 7; Ovid, 13, 14, 15.
FLORENCES (Mr. and Mrs.): N. Y. City, 7, four weeks; Philadelphia, Oct. 5, two weeks; Plainfield, N. J., 19.
FUN ON THE BRISTOL: Louisville, 5, week; St. Louis, 12, week; Kansas City, 19, 20, 21; Lexington, 22; Marshall, 23; Sedalia, 24; Nevada, 26; Butler, 27.
FLORA MOORE: Burlington, Ia., Oct. 1; Streator, Ill., 2; Pullman, 3.
FRED BRYTON: Minneapolis, 1, 2, 3.
FRANK MAYO: N. Y. City, Sept. 7, six weeks.
FRED. WARDE: Lansing, 30, Oct. 1; Kalamazoo, 2; Michigan City, Ind., 3; Cincinnati, 5, week.
FRED. BOCK'S Co., Marion, Ind., 30 to Oct 3; Cincinnati, 5, week; Louisville, 12, week; Pittsburg, 19, week; Baltimore, 26, week.
GEORGE C. MILN: Sioux City, Ia., Oct. 1, 2; Lemars, 3.
GARDINER'S DRAMATIC COMB.: Waterbury, Ct., 28, week; Albany, Oct. 5, week; Rochester, 12, week; Troy, 19, week; Montreal, 26, week.
GUS WILLIAMS: Indianapolis, 28, week; Cincinnati, Oct. 5, week.
GARDINER'S ZOZO Co.: New Bedford, Mass., 28, week; Norfolk, Va., Oct. 5, 6, 7; Richmond, 8, 9, 10; Wilmington, N. C., 12, 13; Charleston, S. C., 15, 16, 17; Savannah, Ga., 19, 20; Augusta, 21, 22; Atlanta, 23, 24; Macon 26, 27; Columbus, 28, 29; Montgomery, 30, 31.
GOLDEN DRAMATIC Co.: Fort Scott, Kas., 6 to 10.
GRAHAM-EARLE Co.: Greencastle, 28, week; Shelbyville, Ill., Oct. 5, week; Pana, 12, week; Assumption, 19, week.
GUSTAVUS CLARKE; Harlem, N. Y., 28, week; Mystic, C., 5, 9, 7.
HENRY CHANFRAU: N. Y. City, 28, week; Lowell, Mass., Oct. 7, 8; Lawrence, 9; Marblehead, 10; Biddeford, Me., 15; Portland, 16, 17; Boston, 26, week.
HANLONS: Indianapolis, 28, week; St. Louis, Oct. 5, week.
HOOP OF GOLD Co.: Lima, O., Oct. 1; Valparaiso, Ind. 3; Chicago, 5, week; Columbus, O., 12, week.
HUNTLEY Co.: Petersburg, Va., 28, week.
HELENE ADELL: Indianapolis, 28, week; Richmond, Ind., 5, 6, 7; Springfield, O., 8, 9, 10.
HAZEL KIRKE Co.: Norfolk, Va., 28, week; New Haven, Ct., Oct. 5, week; N. Y. City, 12, two weeks.
HELENE DAUVRAY: Detroit, Nov. 9, week.
IN THE RANKS Co.: Baltimore, 28, week; Pittsburg, 5, week.
IVY LEAF Co.: St. Louis, 28, week.
JAMES O'NEILL'S MONTE CRISTO Co.: Buffalo, 28, week; Brooklyn, E. D., Oct. 5, week; Newark, 12, week; Washington, 19, week; Lancaster, Pa., 26; Reading, 27; Trenton, N. J., 28; Jersey City, 29, 30, 31.
JOHN HOWSON: Boston, 28, week; Chelsea, Oct. 5; Worcester, 15, 16.
JOSEPH JEFFERSON: Elkhart, Ind., Oct. 2; Chicago, 5, week.
JOSEPH MURPHY: Kalamazoo, Mich., 1; Milwaukee, 2, 3, 4; St. Paul, 5, 6, 7; Minneapolis, 8, 9, 10; Cedar Rapids, 12, 13; Des Moines, 14, 15; Omaha, Neb., 16, 17; Denver, 19, week; Leadville, 26, 27, 28.
JOSEPH PROCTOR: Marlboro, Mass., 5, 6; Northampton, 7, 8; Pittsfield, 9, 10.
JOHN GILBERT: Boston, 5, two weeks.
JOHN W. RANSONE: N. Y City, 28, week.
JOHN T. RAYMOND: Louisville, 1, 2, 3; Indianapolis, 5, 6, 7; Mansfield, O., 8; Oil City, Pa., 9; Warren, 10; Buffalo, 12, 13, 14.
J. K. EMMET: Utica, N. Y., 5; Oswego, 6; Auburn, 7; Syracuse, 8, 9, 10; Rochester, 12, 13, 14; Buffalo, 15, 16.
J. B. POLK: Grand Rapids, Mich., 1; Battle Creek, 2; South Bend, Ind., 3; Chicago 5, week.
JOHN S. MURPHY: Georgetown, P.E.I., 30, Oct. 1; New Glasgow, N. S., 2; Truro, 3; Halifax, 5, 6, 7; Moncton, N. B., 8; Newcastle, 9; Chatham, 10; Quebec, 12, 13, 14.
J. Z. LITTLE'S WORLD Co: Jacksonville, Ill., 2.
JACQUES KRUGER: Muskegon, Mich., 1; Grand Rapids, 2, 3; Charlotte, 5; Kalamazoo, 6; Jackson, 7; Elkhart, Ind., 8; Lima, O. 9; Lafayette, Ind., 10; Terre Haute, 12; Kokomo, 13; Logansport, 14; Rockville, 15; Bloomington 16; Peoria, 17.
JANISH: N. Y. City, Sept. 7, five weeks; Pittsburg, Oct. 19, week; Brooklyn, 26, week.
JENNIE CALEF: Manchester, N. H., Oct. 1, 2, 3; Bennington, Vt., 5, 6, 7; N. Adams, Mass., 8.
JOHN A. STEVENS: Portland, Ore., 28, week.
KATHERINE ROGERS: Philadelphia, 28, week.
KATE CASSLETON: Kansas City, 28 week.
KATIE PUTNAM: Hopkinsville, Ky., 30, Oct. 1, 2, 3; Owensboro, 6, 7, 8, 9; Columbia, Tenn., 12; Huntsville, Ala., 13 to 17; Aberdeen, Miss., 19, week.
KIDDER'S NIAGARA Co; Philadelphia 28, week; Albany 5, 6, 7; Indianapolis, 12, 13, 14.
KIRALFYS' AROUND THE WORLD: Providence Oct. 5, week.
KATE CLAXTON: Providence, Oct. 1, 2, 3; Newport, 5; Lowell, Mass., 6; Gloucester, 7; Chelsea, 8; Manchester, N. H., 9; Fitchburg, Mass., 10; Hartford, Ct., 12; Danbury, 13; Springfield, Mass., 14; Holyoke, 15; New Haven, Ct., 16, 17; Brooklyn, 19, week; Brooklyn, E. D., 26, week.
KIRALFYS' BLACK CROOK: Allentown, Pa., 1; Wilkesbarre, 2, 3; Newark, 5 week.
KINDERGARDEN: Boston, 28, week.
KENTUCK Co.: Philadelphia, 28, week.
KELLY AND MASON: Cleveland, Oct. 1, 2, 3.
LOUISE BALFE Co: Philadelphia, 12, week.
LIZZIE EVANS: Cleveland, 28, week; Marion, O., Oct. 5; Mt. Vernon, 7, 8; Newark, 9; Terre Haute, Ind., 10; St. Louis, 12, week.
LOUISE RIAL: Sherman, Tex., Oct. 1; Dallas, 2, 3; Waco, 4, 5; Austin, 6, 7.
LESTER WALLACK: Philadelphia, Oct. 5, week; Brooklyn E. D., 12, week.
LILLIE HINTON: Carbondale, Pa., 28, week.
LOUDEN MCCORMACK: Troy, N. Y., 28, week.
LITTLE NUGGET Co: Elyria, O., 29, 30, Oct. 1; Warren, 5; Ashland, 8; New Lexington, 10; Logan, 11; Portsmouth, 13; Chillicothe, 15; Troy, 16; Indianapolis, 19, week; Kenton, O., 26.
LOTTA: Chicago, 21, two weeks; Fort Wayne, Ind., Oct. 5; Dayton, O., 6; Springfield, 7; Columbus, 8; Zanesville, 9; Wheeling, 10; Philadelphia, 12, three weeks.
LAURA DAINTY: Kearney, Neb., 2, Hastings, 3; Abilene, Kas., 8; Topeka, 10; McPherson, 15; Newton, 19; Eldorado, 22; Wichita, 24; Caldwell, 27; Wellington, 29; Winfield, 30.
LOTTIE CHURCH: Washington, 28, week; Norfolk, Va., 5, week; Reading, Pa., 12, week.
LAWRENCE BARRETT: Quincy, Ill., 1; Burlington, Ia., 2; Davenport, 3; Dubuque, 5; Rockford, Ill., 6; Madison, Wis., 7; Milwaukee, 8, 9, 10; Chicago, 12, week.
LIZZIE MAY ULMER: Brenham, Tex., 1; Austin, 2; Waco, 3; Sherman, 5; McKinney, 6; Dallas, 7; Ft. Worth, 8; Paris, 9; Texarkana, 10; Helena, Ark., 14.
LOUISE SYLVESTER: Emporia, Kas., 1, 2; Florence, 3; Wichita, 5, 6, 7; Lyons, 8, 9; McPherson, 10; Marion 12; Hutchinson, 13 to 16; Caldwell, 17; Wellington, 19; Arkansas City, 21; Winfield, 22.
LESTER FRANKLIN: New London, Wis., 1; Antiga, 2; Wausau, 3; Merrill, 5; Marshfield, 6; Stevens Point, 7; Tomah, 9; Sparta, 10; Lacrosse, 12.
MARY ANDERSON: N. Y. City, Oct. 12.
MODJESKA: Easton, Pa., 5; Elmira, N. Y., 6; Utica, 7; Buffalo, 8, 9, 10; Chicago, 12, two weeks; St. Louis, 26, week.
MARGARET MATHER: N. Y. City, Oct. 13—indefinite season.
MARIE MADDERN: N. Y. City, 14, four weeks.
MYRA GOODWIN: Ft. Scott, Kas., 5; Denver, 19.
MILTON NOBLES: San Francisco, 28, week.
M. B. CURTIS: St. Louis, 28, week; Portland, Ore., 12, week.
MICHAEL STROGOFF Co.: N. Y. City, 28, week; Washington, Oct. 5, week; Baltimore, 12, week; Cleveland, 19, week.
MAY BLOSSOM Co.: Newark, N. J., Oct. 1, 2, 3; Boston, 5, week; N. Y. City, 12, week; Newport, R. I., 19, New Bedford, Mass., 20; Providence, 21 to 26.
MAGGIE MITCHELL: Bridgeport, Ct., Oct. 5; Meriden, 6; Worcester, 7, 8; Holyoke, 9; Springfield, 10; Boston, 11; two weeks; Lynn, 26; Chelsea, 27; Salem, 28; Haverhill, 29; Lawrence, 30; Lowell, 31.
MORAL CRIME Co.: N. Y. City, Sept. 28, two weeks.
MESTAYER'S TOURISTS: N. Y. City, Oct. 5, week; Baltimore, 12, week; Pittsburg, 19, week; Louisville, 26, week.
MURRAY AND MURPHY: Manchester, N. H., Oct. 2; Franklin Falls, 3; Suncook, 5; Laconia, 6; Concord, 7.
MR. AND MRS. GEORGE S. KNIGHT: New Orleans, 28, week.
MATTIE VICKERS: Pawtucket, Oct. 1; Lowell, Mass., 2, 3; Lawrence, 5; Brockton, 7, 8, 9; Fall River, 10.
MINER'S SILVER KING Co.: N. Y. City, 12, week.
MCFADDON'S UNCLE TOM Co.: St. Louis, 28, week.
MAXWELL'S UNCLE TOM Co.: Hillsdale, Mich., 30, Oct. 1.
MCKNIGHT'S NAIAD QUEEN: Bay City, Mich., 28, week.
MUGGS' LANDING Co.: Topeka, Kas., Oct. 1, 2; Atchison, 3; Omaha, Neb., 5, 6; Council Bluffs, Ia., 7, 8; Burlington, 9, 10.
MATTIE WILLIAMS' Co.: Beatrice, Neb., 3 to 10.
MAUDE ATKINSON: McPherson, Kas., 28, week, Marion, Oct. 5, 6, 7, 8; Florence, 9, 10.
NOBODY'S CLAIM Co.: Newark, N. J., 28, week; St. Johns, Mich., 5, 6, 7; Ovid, 13, 14, 15.
N. S. WOOD: Rochester, 28, week; Syracuse, 1; Buffalo, 5, week.
OWEN FAWCETT: Nashville, 28 to Oct. 2; Washington, 5, week.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Victoria, B. C., 28, week; Oregon City, 5, 6; Albany, Ore., 7, 8; Eugene City, 9, 10; San Francisco, 12, two weeks; Chico, Cal., 26, 27; Marysville, 28; Sacramento, 29, 30, 31.
ONLY A WOMAN'S HEART Co.: Denver, 28, week.
OUR GOBLINS Co.: Louisville, 28, week.
OLIVER BYRON: Brooklyn, Oct. 12, week; N. Y. City, 19, week; Boston, 26, week; Brooklyn, E. D., Nov. 2, week.
PARLOR MATCH Co. No. 2.: Canton, O., 1; Galion, 2; Akron, 3; Tiffin, 5; Lima, 6; Urbana, 7; Troy, 8; Springfield, 9, 10; Richmond, Ind., 12; Muncie, 13; Ft. Wayne, 14; Adrian, Mich., 15; Port Huron, 16; E. Saginaw, 17.
PRIVATE SECRETARY AND PROFESSOR Co. (W. H. Gillette): St. Paul, 1, 2, 3; Stillwater, 5; Duluth, 6; Eau Claire, Wis., 7; Lacrosse, 8; Janesville, 9; Oshkosh, 10; Milwaukee, 12, 13, 14; Aurora, Ill., 15; Freeport, 16; Rockford, 17; Burlington, Ia., 19; Hannibal, Mo., 20; Kansas City, 21 to 24; Chicago, 26, week.
PRISONER FOR LIFE Co.: Buffalo, 28, week; Toronto, 5, week; Toledo, O., 12, 13, 14; Ann Arbor, Mich., 15; Kalamazoo, 16, 17; E. Saginaw, 19, 20, 21; Jackson, 26, 27; Grand Rapids, 28, 29; Ft. Wayne, 30, 31; Chicago Nov. 2, two weeks.
PAULINE MARKHAM: Toledo, 28, week; Elkhart, Ind., Oct. 10.
PEOPLE'S THEATRE Co.: Shelbyville, Ind., 25, week; Crawfordsville, Oct. 5, week.
PECK'S BAD BOY Co.: Washington, 28, week; Trenton, N. J., 5; Pittston, Pa., 8.
PATTI-ROSA: Cedar Falls, Ia., 1; Waterloo, 2; Marshalltown, 3; Cedar Rapids, 5; Iowa City, 6; Galesburg, Ill., 7; Aurora, Ill., 8; Milwaukee, 9, 10, 11.
ROSINA VOKES: Boston, Oct., 5.
ROLAND REED: Cincinnati, 28, week; St. Louis, 5, week; Quincy, Ill., 12; Springfield, 13; Peoria, 14; Bloomington, 15; Ottawa, 16; Aurora, 17.
ROSE COGHLAN: New Haven, 1, 2, 3; Plainfield, N. J., 8; Orange, 9.
RHEA: New Haven, 2, 3; Washington, 5, week; Taunton, Mass., 12.
ROBSON AND CRANE: N. Y. City, 7, four weeks; Chicago, 5, two weeks.
RANDOLPH'S NOVELTY-BURLESQUE Co.: N. Y. City, 28, two weeks; Paterson, N. J., Oct., 12, week; New Haven, 19, week; Brooklyn, E. D., 26, week; Baltimore, Nov. 2, week; Pittsburg, 9, week.
ROMANY RYE Co.: Boston, 28, week; Brooklyn, Oct., 5, week; Brooklyn, E. D., 12, week.
RAG BABY Co. (Western): Salt Lake, Oct. 1, 2; San Francisco, 5, four weeks.
RAG BABY Co. (Eastern and Southern): Syracuse, 30, 1, 2; Ogdensburg, 5; Ottawa, Ont., 6, 7; Brockville, 8; Kingston, 9; Belleville, 10; Toronto, 12, week.
REDMUND-BAREY Co.: Providence, 28, week; Salem, Mass., 5; Beverly, 6; Chelsea, 7; Taunton, 8; Milford, 9; Southbridge, 10; Fall River, 12; N. Attleboro, 13; Woonsocket, R. I., 14; Brockton, Mass., 15; Newport, 16; Newport, R. I., 17; Pawtucket, 19; Webster, Mass., 20; Marlboro, 21; Waltham, 22; Lowell, 23, 24; Haverhill, 26; Concord, N. H., 27.
RENTFROW'S PATHFINDERS: Ionia, Mich., 29 to Oct. 2; St. John, 3; Cleveland, 12, week.
SOL SMITH RUSSELL: Columbia, Mo., Oct. 1; Sedalia, 2; St. Joseph, 3; Kansas City, 5, 6, 7; Wichita, Kas., 8, 9, 10; Denison, Tex., 12; Sherman, 13; Ft. Worth, 15; Waco, 16; Austin, 17.
SHADOWS OF A GREAT CITY: Hartford, Ct., 1, 2, 3.
SEABROOKE'S HOBBIES Co.: Wheeling, W. Va., 1, 2; Zanesville, O., 3; Cincinnati, 5, week.
SALSBURY'S TROUBADOURS: Chicago, 28, week; Rockford, Ill., 8.
SALVINI: N. Y. City, 26.
STRANGLERS OF PARIS: Cleveland, 28, week; Toledo, Oct., 5, week; Newark, N. J., 19, week; N. Y. City, 26, week.
SKATING RINK Co. (Nat Goodwin): Des Moines, Ia., 1; Davenport, 2; Cedar Rapids, 3; Chicago, 5, two weeks.
SEALED INSTRUCTIONS: Philadelphia, 14, three weeks.
STAFFORD-FOSTER Co.: Stratford, Ont., 1; St. Marys, 2; Hamilton, 3; Paris, 5, 6; St. Catharines, 7, 8; London, 9; St. Thomas, 10; Chatham, 12; Guelph, 13; Whitby, 14; Oshawa, 15; Lindsay, 16; Peterboro, 17.
SKIPPED BY THE LIGHT OF THE MOON: Brooklyn, 28, week; Brooklyn, E. D., Oct. 5, week.
SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington's Co.): Hannibal, Mo., 2; Louisiana, 3; Lamar, 5; Springfield, 6; Carthage, 7, 8; Joplin, 9; Parsons, Kas., 10; Sherman, Tex., 12.
STORM-BEATEN Co.: Brooklyn, 28, week; Danbury, Ct., Oct. 5; Norwalk, 6; Bridgeport, 7; Waterbury, 8; Meriden, 9; Willimantic, 10; Boston, 12, week; Brockton, 30, 31.
SATAN'S JUDGMENT Co.: Indianapolis, 5, week.
STREETS OF NEW YORK Co.: Pullman, Ill., 1; Jackson, Mich., 2; Ann Arbor, 3, 4; Cleveland, 5, 6, 7; Erie, Pa., 8, 9, 10; Newcastle, 12; Youngstown, 13; Franklin, 14; Bradford, 15; Warren, 16; Olean, N. Y., 17.
SPENCER'S IRISH ARISTOCRATS Co.: Lockport, N. Y., 1, 2; Medina, 3.
STANDARD DRAMATIC Co.: Easton, Pa., 28, week; Towanda, Oct. 5, week.
TIN SOLDIER Co.: Boston, 21, two weeks; Philadelphia, Oct. 5, week; Baltimore, 12, week; Washington 19, week; Pittsburg, 26, week; Cleveland, Nov 2, week.
THORNE'S HEARTS AND HANDCUFFS Co.: Cincinnati, 5, week; Pittsburg, 12, week; Brooklyn, E. D., 19, week.
TONY HART: Newcastle, Pa., 1; Youngstown, O., 2; McKeesport, Pa., 3; Wheeling, W. Va., 5, 6; Columbus, O., 7; Indianapolis, 8, 9, 10; St. Louis, 12, week; Cincinnati, 19, week.
TWO JOHNS Co.: Rockford, Ill., 1; Elgin, 2; Aurora, 3; Ottawa, 5; Sterling, 7; Dubuque, Ia., 8; Clinton, 9; Davenport, 10; Cedar Rapids, 12; Iowa City, 13; Waterloo, 14; Marshalltown, 15; Des Moines, 16, 17.
THOMAS W. KEENE: Jamestown, N. Y., 1; Louisville, 5, week.
THOMPSON DRAMATIC Co.: Columbus O., 28, week; Indianapolis, Oct. 5, week; Chicago, 12, week; Bloomington, 19, week.
ULLIE AKERSTROM: Southbridge, Mass., 28, week; Newburyport, Oct. 5, two weeks; Lynn, 19, two weeks.
WORLD Co.: Chicago, 28, week; Grand Rapids, Mich., Oct., 5, 6; E. Saginaw, 7, 8; Bay City, 9, 10; Detroit, 12, week.
W. E. SHERIDAN: Springfield, O., 30, Oct 1; Decatur, 2, 3.
W. J. SCANLAN: Brooklyn, E. D., 28, week.
WALLICK'S BANDIT KING Co.: Pittsburg, 28, week; Beaver Falls, Oct. 5; Youngstown, O., 6; Canton, 7; Cleveland, 8, 9, 10; Chicago, 12, week; Indianapolis, 19, 20, 21; Louisville, 22, 23, 24; Nashville, 26, 27, 28; Chattanooga, 29, 30.
WE, US & CO.: Pittsburg, 28, week; Akron, O., Oct. 6; Akron, 8.
WAGES OF SIN Co.: Plainfield, N. J., 5; Trenton, 6; Reading, 7; Harrisburg, 8; Williamsport, 9; Charleston, 10.
WHOSE CAN IT BE Co. (Carroll's): N. Y. City, 7, four weeks.
WAITE'S COMEDY Co.: Findlay, O., 28, week; Toledo, Oct. 5, week.

OPERA AND CONCERT COMPANIES.

AMY GORDON: Chicago, 21, two weeks.
ARION BELL-RINGERS: Dodge City, Kas., 1; Los Animas, Col., 2, 3; Raton, N. M., 5 6; Santa Fe, 7, 8, 9; Albuquerque, 10 to 13; Las Vegas, 14, 15; Trinidad, Col., 16, 17; Pueblo, 19, week; Denver, 26, week.
ADAH RICHMOND BURLESQUE Co.: Burlington, Ia., 1; St. Joseph, Mo., 2; Quincy, Ill., 3; Keokuk, Ia., 5; Lawrence, Kas., 6; Topeka, 7; Kansas City, 8, 9, 10; Muskegon, Mich., 12; Grand Rapids, 13; Bay City, 14; Jackson, 15; E. Saginaw, 16; Kalamazoo, 17; Detroit, 19.
BENNETT-MOULTON OPERA Co. A: Worcester, Mass., 28, week; Hartford, Ct., 5, week.
BENNETT-MOULTON OPERA Co. B: Portsmouth, N. H., 28, week; Biddeford, Me., 5, week.
BOSTON IDEALS: New Haven, 5; Portland, Me., 9, 10.
CARLETON OPERA Co.: Philadelphia, Oct. 5, three weeks.
CORINNE MERRIEMAKERS: Lancaster, Pa., 28 week; Norristown, Oct. 5 week; Easton, 12 week.
CULLINS-MEADER OPERA Co.: St. Louis, 28, week.
EMMA THURSBY'S CONCERTS: Poughkeepsie, N. Y., Oct. 2.
EMMA ABBOTT OPERA Co.: Savannah, Oct. 8, 9, 10.
FORD'S MIKADO Co.: Richmond, Va., 28, week; Charleston, 5 6, 7; Savannah, 8, 9, 10.
GRAU'S COMIC OPERA Co.: Chattanooga, Tenn., Oct. 1; Knoxville, 2, 3; Lexington, Ky., 5; Frankfort, 6, 7; Louisville, 8, 9, 10; St. Louis, 12, week.
GOODRICH'S OPERA Co.: Clinton, Ia., 5, 6.
HAMERSLY'S OPERA Co. Columbia, Pa., 1, 2, 3.
HOLMAN OPERA Co.: Toronto, 21, three weeks.
HOLLYWOOD OPERA Co.: Council Bluffs, Oct. 5, week.
HARRIS' OPERA Co.: Bridgeport, Ct., 28, week.
JUDIC: N. Y. City, Oct. 1, three weeks.
JENNIE HOLMAN OPERA Co.: Springfield, Mo., 28, week.
LILLIAN RUSSELL: Detroit, Oct. 1, 2, 3; Buffalo, 5, week; Syracuse, 12, 13, 14; Ithaca, 15; Elmira, 16, 17.
MCCAULL'S OPERA Co.: Pittsburg, Oct. 5, week.
MCCAULL'S MIKADO Co.: Philadelphia, Oct. 5, four weeks.
MILLIKEN OPERA Co.: Brooklyn, 5, week; Fitchburg, Mass., 14.
MINER'S MIKADO Co.: Philadelphia, 28, week.
MCGIBENY FAMILY: Council Bluffs, Ia., Oct. 1; Lincoln, Neb., 2, 3.
PYKE'S MIKADO Co.: Jersey City, 1, 2, 3.
ROSENFELD'S OPERA Co.: Milwaukee, 30 to Oct. 3.
REINHARDT OPERA Co.: Dayton, O., 5.
THEODORE THOMAS' ORCHESTRA: Providence, 3; Bangor, Me., 5.
THOMPSON OPERA Co.: Elkhart, Ind., 6.
WILBUR OPERA Co.: Williamsport, Pa., 1; Johnstown, 2; Lynchburg, Va., 12, week; Richmond, 19; week; Norfolk, 26, week.

MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: Chicago, 28, week.
DUPREZ AND BENEDICT'S: Syracuse, 28, week; Utica, 5, week.
HI HENRY'S: Lewisburg, Pa., 1.
HAVERLY'S: Oakland, Cal., 5, 6; San Jose, 7; Stockton, 8, 9; Merced, 10; Fresno, 12; Los Angeles, 13, 14, 15; Sacramento, 19, 20, 21.
LESTER AND ALLEN'S: St. Louis, 28, week; Indianapolis, 5, week; Galesburg, Ill., 14.
MCNISH, JOHNSON AND SLAVIN'S: St. Joseph, 5; Keokuk, Ia., 12.
MCINTYRE AND HEATH'S: Ft. Worth, Tex., 3.
NEW ORLEANS: Pittsburg, 28, week.
RICE AND BARTON'S: Indianapolis, 28, week.
T. P. W.: Brooklyn, 28, week; N. Y. City, Oct. 5, week; Washington, 12, week; Philadelphia, 19 week.

VARIETY COMPANIES.

ALICE OATES: Washington, 28 week.
ALICE WALTON'S Co.: Indianapolis, 5, week; Pittsburg, 12, week.
ALL-STAR SPECIALTY Co.: N. Y. City, 28, week.
BEDDLE-PRINDLE Co.: Independence, Mo., Oct. 1; Butler, 2; Rich Hill, 3; Nevada, 5; Carthage, 6; Clinton, 7.
BLAIR-SARGENT Co.: Suncook, N.H., 28, week; Franklin Falls, Oct. 5. week.
COLLARS AND CUFFS Co.; Baltimore, Oct. 5, week; Pittsburg, 12, week.
CASTINE'S Co.: Utica, 28, week; Albany, Oct. 5, week; Troy, 12, week; Buffalo, 19, week.
DAVENE'S ATTRACTIONS: Worcester, Mass., 6; Fall River, 7.
ELLIS-MOORE Co.: Altoona, Pa., 10.
GRAY-STEPHENS Co.: Wilmington, Del., 5, week.
HALLE

TELEGRAPHIC NEWS.

A Brand-New Mikado for the Hub.

[SPECIAL TO THE MIRROR]

BOSTON, Sept. 30.—John Howson's Putting on Style was given to a fairly large house at the Park Theatre Monday night. Featherbrain began its second week at the Boston Museum. Around the World in Eighty Days at the Boston Theatre, and A Tin Soldier at the Bijou—all to good houses. The Wages of Sin had a large house at the Globe Theatre. The Romany Rye, at the Howard Athenæum, and The Kindergarden, at the Windsor, ditto.

There is no truth in the rumor I sent in my letter that Max Bachert will be business manager at the Bijou Theatre. I saw it in a Sunday paper, and, as it is almost impossible to reach Mr. Neuendorff, I gave it, supposing it to be true. Mr. Neuendorff will have a splendid business manager—himself.

The Hollis Street Theatre will open with The Mikado when it is ready, and Dixey and Adonis will remain in New York. This is official. It will insure "a long life and a merry one" to the new theatre. I can get no information about the company to give The Mikado, except that it is *not* the Fifth Avenue company, but one that is being organized by D'Oyly Carte. Possibly my prediction about another English company was correct.

Complimentary to Miss Damon.

[SPECIAL TO THE MIRROR.]

CINCINNATI, Sept. 30.—Rosenfeld's Mikado company gave two performances at Heuck's on Sunday, and packed the theatre. Clara Morris followed Monday night, presenting Article 47 to a splendid audience.

Roland Reed, at Hamlin's; Bunch of Keys, at the Grand, and Murphy and Wells' Pleasure Party, at the People's, opened Sunday to excellent houses.

Bertie Damon, the soubrette of Roland Reed's company, is one of the cleverest little artistes in her line that Cincinnati theatregoers have seen in a long time.

Tannehill's Fun on the Bristol packed Robinson's Opera House to the doors on the opening night, Sunday. Miss St. George Hussey, as the Widow O'Brien, came in for the major part of the evening's applause.

Managers Havlin and Erlanger have engaged Samuel H. Josephs to look after the business interests of Louise Balfe.

The costumes of the Rosenfeld Mikado company were attached Monday at the instance of B. J. Falk, who claims their ownership by virtue of a chattel mortgage. The case comes up for hearing before a local magistrate to-day.

Miss Coghlan's New Play.

[SPECIAL TO THE MIRROR]

PROVIDENCE, Sept. 30.—Rose Coghlan, in Our Joan, appeared before a large audience at Low's Monday evening. She was recalled several times.

A good house greeted the Redmund-Barry company in Rank and Fame at the Providence.

As usual, the Comique was well filled at the opening performances.

A. R. Cazauran, author of Won and Lost, is in town to superintend the production of his play by Miss Coghlan on Wednesday evening at Low's.

Miss Ellsler's Woman Against Woman.

[SPECIAL TO THE MIRROR.]

CLEVELAND, Sept. 30.—A large house greeted Effie Ellsler at the Euclid on Monday evening in her new play, Woman against Woman. The play moves smoothly and is being well received.

At the Academy of Music Lizzie Evans in Fogg's Ferry opened to rather a small house, owing doubtless to the weather, which was exceedingly warm.

Stranglers of Paris, at the People's, started in for a week with good attendance.

The Mikado South.

[SPECIAL TO THE MIRROR.]

RICHMOND, Va., Sept. 30.—On Monday night Ford's Opera company gave the first performance in this city of The Mikado. The opera was greeted by one of the most fashionable audiences ever gathered within the four walls of our theatre. Many were turned away. The scenery and costumes were most attractive and elaborate. Full houses will rule for the three nights.

Mrs. Powell, owner and manager of the theatre, has placed the amusement-loving public of Richmond under obligations in presenting thus early this gem from Gilbert and Sullivan.

Albany "Bluffed."

[SPECIAL TO THE MIRROR.]

ALBANY, Sept. 30.—Owing to their recent difficulties in the Western part of the State, Dickson and Stone's Bluff company did not put in an appearance at the Leland on Monday night. King Hedley's company in After Dark, at the Museum, is drawing largely.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

WORCESTER, Sept. 30.—At the Theatre, the Dalys opened to a good house, as usual. They are favorites here. At Mechanics' Hall, Bennett and Moulton Co. B opened in The Mascotte to a good house.

NASHVILLE, Tenn., Sept. 29.—The new Olympic Theatre opened to crowded house, despite a heavy rain. Owen Fawcett was the attraction. F. E. LONAS, Manager.

PHILADELPHIA, Sept. 30.—Edward E. Kidder's new play, Niagara, was presented at the Chestnut Street Theatre Monday night. There was a good attendance, and the play was well received. The comedy element was highly appreciated.

AUGUSTA, Ga., Sept. 29.—Tally-Ho, with Robert L. Downing as star, opened last night to a large house. A success.

CLEVELAND, O., Sept. 29.—House crowded to see Effie Ellsler in Woman Against Woman. Great success. Play will make a sensation.
GUS HARTZ.

INDIANAPOLIS, Sept. 30.—Fantasma opened its season at Dickson's Monday night to a crowded house. Play and company scored another success. Prospects for week very bright.
BEN STERN.

ROCHESTER, Sept. 30.—At the Academy a fine business is being done with The Danites as attraction. House crowded at each performance. On the other hand, N. S. Wood, the boy actor, is playing to miserable houses at the Grand.

ELMIRA, N. Y., Sept. 30.—T. W. Keene gave a fine rendition of Hamlet before a well-pleased audience Monday night.

SPRINGFIELD, Mass., Sept. 30.—James F. Crossen's Banker's Daughter company gave a good performance to a fine house Monday night. It seems that popular interest in the piece has not yet begun to flag.

BUFFALO, Sept. 30.—The week opens auspiciously, with a prospect of holding out. Monte Cristo, at the Academy of Music, had the three tiers filled Monday night; gallery overcrowded. A Prisoner for Life drew a fair-sized audience at the Court Street Theatre. When the curtain was lifted at the Adelphi all the seats were occupied. Hallen and Hart's excellent company had a full house at the Museum.

WILKESBARRE, Sept. 30.—Campbell's excellent drama, The White Slave, was presented here on Monday night before a very large and highly appreciative audience. The company is a strong one, and merited the liberal applause which the admirable rendition of their respective parts elicited. This company and drama are largely the gainers when placed in comparison with Paquita and the company which presented that drama here on Saturday.

CHICAGO, Sept. 30.—Standing-room only has greeted the Goodwin Opera company at the Chicago Museum in The Mikado. Tellula Evans has scored very high as Yum-Yum. Louis De Lange and Elma Delaro, as Ko-Ko and Katisha, are unexcelled. This is acknowledged to be the finest Mikado yet given in Chicago.

COLUMBUS, Sept. 30.—The Monday openings were all big. Buffalo Bill's Wild West drew an immense crowd to the Fair Grounds in the afternoon. In the evening Comstock's was packed to see Jefferson as Rip. George W. and W. J. Thompson opened at the Grand in The Gold King to standing-room only.

LOUISVILLE, Sept 30.—Estelle Clayton had a warm reception at Macauley's. She was frequently called before the curtain, and floral offerings were numerous. The play made a good impression. The Devil's Auction literally packed the Masonic. Our Goblins had a good house at the Museum, and the Grand was not neglected.

PITTSBURG, Sept. 30.—Mestayer's We, Us & Co., at Library Hall, opened to a very large house. Wallick's Bandit King, at the Opera House, had a large upper house, with fair patronage below. Reilly and Wood's comb., at the Academy, opened well, and the New Orleans Minstrels, at Harris' Museum, played to a good house. Barnum did an immense business, 28th and 29th. The attendance at each performance averaged 12,000.

More Litigation.

Caprice is now the subject of litigation. It appears that in the month of May, 1884, a contract in writing was entered into between Howard P. Taylor and Legrand White for the sale of Caprice upon certain terms and conditions. The agreement was that Miss Maddern was to appear in the leading part. Mr. Taylor now puts in a claim that certain royalties are due him under the provisions of the contract, and he has just begun an action in the City Court, through his attorney, Frank L. Shaw, to recover whatever amount may be due. A defense to the suit has been put in by Mr. White, through his attorneys, Messrs. Hoes and Morgan, in which he virtually claims that he is entitled to the ownership of the play. He declares the fact to be that no royalties are due, and that the whole consideration named in the contract has been paid or tendered.

Yesterday, Judge Barrett, in the Supreme Court, Chambers, at the instance of Howard P. Taylor and Henry W. Ranger, granted a preliminary injunction restraining Legrand White from producing the play Caprice; or, The Rustic Bride, and from assigning or in any manner transferring or disposing of the manuscript, parts, etc., thereof, until further order of the Court.

Louis James Placed.

"Louis James has been secured by John A. Rickaby for Helene Dauvray's leading support for a season of twenty weeks," said Frank Farrell, Mr. James' agent, to a MIRROR reporter, yesterday; "but that will not prevent Mr. James going out on his proposed starring tour next season, which begins at St. Paul, Minn., the latter part of August, 1886, and for which twenty-one weeks have been already booked. On Friday last Mr. James had George Hoey's play read to him, and was so delighted with it that he purchased it at once."

The play is a romantic drama, and deals with the early life and history of William Shakespeare, which character Mr. James will be called upon to portray. The incidents are as follows: In it is depicted the separation of the poet from his wife, Ann Hathaway; the production of his first play at the Blackfriars Theatre, London; its brilliant success, and the presentation to him of a signet-ring from the Queen. Then comes his gradual rise, the friendship toward him of Lord Essex, the Queen's favorite; the plot of Lord Burleigh against Essex and other nobles, and its frustration by Shakespeare; Lord Essex's treachery; the confinement in the Tower of the latter and his beheading, although Shakespeare secures a pardon from the Queen. The play ends with the reconciliation of the poet to his wife and children. Mr. Hoey does not claim it as entirely original, having adapted considerable of it from the French. All of the climaxes and most of the situations are his own, however.

Besides this play, Mr. James has another new work, from the pen of Henry Guy Carleton, while added to these are Virginius, The Wonder, Gissipus, one of Macready's old plays; Othello, Hamlet, Richelieu, Much Ado About Nothing, The Lady of Lyons, The Marble Heart, Macbeth, and one or two comedies.

Criticism.

There are critics and critics; that is to say, there is a whole legion of literary dabblers who have the effrontery to claim affiliation with this useful and important order of writers. It therefore becomes necessary to classify the genus critic into at least two grades—the genuine and the spurious. The last-mentioned class is unfortunately only too numerous among us in these latter days.

In order to point the distinction between these two classes, it may be well to define with some degree of accuracy what should be the proper, if not essential, qualifications of a *real* critic.

It is hardly necessary to say that he must, first of all, be a man of considerable education and refinement, combined with a large amount of technical knowledge of the special branch of art which he undertakes to treat. This is not to be acquired in an empirical sort of way, by mere study alone, but by lengthened experience and acute observation. He must also have travelled a good deal, and have been an assiduous reader, not only of the past, but also of all the current literature of the day bearing upon the special department of art which he criticises. Added to this he ought also to be more or less correctly conversant with three or four European languages, at any rate in a rudimentary degree. This may appear a somewhat exacting list of acquirements and talents to demand in the person of any one man, but it is hardly going too far to say that should he fall short of any one them, such discrepancy will be found to detract immensely from the effectiveness and utility of his functions. Nay, to go further, supposing our ideal critic to be thus advantageously endowed, still he would be imperfect, unless he is possessed of that yet more absolutely necessary qualification known as judgment or discrimination.

There have been, and there are still, many highly accomplished critics who can and do come up to this exalted standard. Notwithstanding this, however, it is well known, both in this country as well as in Europe, that their verdicts and opinions on matters artistic are not invested with that authority which they deserve. Why is this so? Simply because of the overwhelming superabundance of that very detrimental *other* or spurious class. There are scores, if not hundreds, of insignificant pretenders, who, on the strength of being able to write a smart, chatty, or even sparkling article, endeavor to foist themselves upon that portion of the public which appreciates the dramatic and musical arts—as critics forsooth! They really have none of the attributes for discharging such responsibilities, and consequently, by their ignorant blunderings, bring great and undeserved obloquy upon a noble profession.

Such silly scribblers are not only incompetent, but are frequently more than suspected of being influenced by petty prejudice or partiality, if not of downright venality. Having thus far delivered his mind of the foregoing strong protest, the writer is tempted to offer the following choice little bit of honest, enthusiastic yet sensible, criticism as set forth more than two centuries ago. Most readers will promptly recognize the quaint style of the renowned Samuel Pepys, Esq., of characteristic celebrity. He relates how he has paid a visit to the King's Theatre, London, in the year 1656, where he had witnessed a new tragedy called The Virgin Martyr, by Massinger, and thus proceeds:

"But that which did please me beyond everything in the whole world was the wind-musique when the angel comes down; which is so sweet that it ravished me, and, indeed, in a word did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then nor all the evening going home, and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any musique hath that real command over the soul of a man as this did expose me; and makes me resolve to practice wind-musique and to make my wife do the like."

The effect of this famous performance upon the worthy Mr. Pepys seems to have been very remarkable, although it is a known fact that he was himself no mean performer upon several different instruments; therefore his criticism may be accepted as not altogether too gushingly sentimental, but thoroughly genuine. His example, however, in inculcating wind-music as a ladylike accomplishment in private life may possibly be open to question—at any rate in these modern days. AN OBSERVER.

The Green-Room.

"The green-room is a place intended for the meeting of ladies and gentlemen, and no conduct or language that would not be tolerated in a drawing-room should be used therein." In the olden time such was the notice that appeared prominently among the rules of every well-regulated theatre, and where it did not appear it was merely the exception that proved the rule. In first-class theatres, such as Drury Lane, or the Park, there used to be two green-rooms, one for the leading actors and one for the utility, while chorus and ballet rooms were devoted to the reception and comfort of those singers and dancers who did not enjoy the "grand entree" of the principal salons. A staid propriety of demeanor was strictly enforced in all these meeting-places, and—save when an unruly star such as Edmund Kean, Booth or Cooke broke down the barriers by the weight of his popularity and drawing-power, which made him "monarch of all he surveyed"—the aspect of a green-room resembled nothing so much as a Court reception. There was no flirting of flighty ballet-girls to spread their skirts before the mirror as a peafowl spreads his tail, and to scream in a like discordant voice. No chatter of irresponsible utility people, when, having nothing to do, did it noisily.

A well-proportioned, goodly apartment the walls tinted a sombre color, generally green, for the relief of the eyes wearied by stage lamps and floats. Pictures and engravings of historical actors and model play-scenes, a bust of Shakespeare, a divan running all round the room, a round table with a pitcher (often a silver one) and goblets, a great hanging mirror to show the whole figure at a glance, and two or three side looking-glasses, a locked cast case and a call-board for the notifying of rehearsals, made up the furniture. In the grander theatres, arm chairs and settees might occasionally be found, and the floor was covered by a carpet, or else a thick matting whereon the footfal of the pacing tragedian absorbed in study fell softly and unheard. Such was the awe and dignity of the place, that even the impish call-boy, who, in cheek, was wont to rival the most impudent middy that was ever mast-headed for chaffing the first luff, came quietly and respectfully into the presence, took off his cap at the door, and advancing, with measured step and composed countenance, precisely to the centre of the room, would call out in a hushed and reverent tone the name of the character who next was to go on the stage. The conversation was carried on in a soft voice, so as not to disturb the repose of meditative artists. The only honorary members of the solemn conclave were the leader of the orchestra, "ex officio," the scenic artist, *par politesse*, and the master carpenter, "on sufferance." The only visitors were the personal friends of the manager or of the very topmost of the leading actors, or the committee of direction of a stockholding theatre, such as Covent Garden in Byronic days. In all else the green-room was as *tabu* as a Hawaiian temple of the Goddess Pela, or the lodge-room of Free and Accepted Mason during their search for the murderers of Hiram Abiff. Here did the actors and actresses sit in solemn state, mumbling their parts, or exchanging remarks about the degeneracy of the stage and laudations of the "palmy days of the drama," for, be it observed, that in this most conservative of trades, the "bygone" is always worshipped. Even as now we look back regretfully and respectfully to the days of Kemble, Kean, Siddons and Talma, so did their generation lean longingly to the times of Garrick, Quin, Bracegirdle, or old Nixon. And doubtless even these shining stars, now, alas! set—considered themselves as mere twinkles compared to Burbage and the actors of the Shakespeare epoch. Occasionally the heavy man would venture on a jest, or the first tragedian would begin a funny story, but the lugubrious visage of the low comedian and the starched countenance of the "first old woman" would "quell the rising laugh," and a decent respect for the quiet of the green-room would resume full sway. And so they played their parts.

The green room of the present era, where such accommodation exists, which is rare nowadays, presents a marked contrast to the decorum of ancient times. A corner boarded off from a passage, or under a pair of stairs—perhaps in the cellar; a mean gas-jet, a mangy mirror, patched and cracked, bare benches, and half the properties stowed away to relieve the pressure on the available storage space; a frowsy urchin, who rushes to the door and bawls for the character next wanted on the scene; noisy actors, ballet people, chorus people, stage hands and all the ruck of the company; probably three or four outsiders, friends of the actors or "mashers" of the ballet girls; an odd newspaper interviewer, and the medical attendant of the theatre, who is called in to decide upon the genuineness of the doctors' certificates sent to the management by fair defaulters who have too freely indulged in oysters, fizz and cigarettes to attend such trying things as rehearsals, make up the *personnel* usually to be met in the green-room of the present day. Where the institution exists at all, for the most part the green-room is conspicuous by its absence, and the actors are left to wander forlornly and without a home among the gnarled forests or ruined temples of canvas heaped at the back of the stage in almost as wild confusion as the incidents of the plays they are designed to illustrate. Then to be shouldered by carpenters, cursed by property men, run down by sliding set-pieces, caught in traps, and worried by frantic attempts to force their distracted senses to ignore the disturbance and to settle upon the object of study. If the ancient green-room was dull, as doubtless it often was, at least it was a haven of rest where the actor might prepare for the coming strife, and to which he might retire crowned with fame, or with hyssop, as the case might be, but always, in success or failure, a snug harbor wherein to refit for another voyage.

Professional Doings.

—Rhea has secured a clever comedian in Charles T. Vincent.

—Nellie Lingard left the Breadwinner company on Saturday night.

—John D. Gilbert, singing, dialect and general comedian, is at liberty.

—T. D. Frawley is engaged with C. T. Ellis' German Luck company.

—Evangeline will be seen at the Fourteenth Street Theatre on Monday week.

—Alice Walton's Burlesque company recently went to pieces in Wheeling, W. Va.

—The other day Samuel Colville had his pocket picked of $250 and a number of checks.

—The Kreling Brothers are again presenting The Mikado at their Tivoli Theatre, San Francisco.

—Milton Nobles opened well in Love and Law at the Baldwin Theatre, San Francisco, on Monday night.

—William Gavin, the genial assistant treasurer at Wallack's Theatre, is shortly to have a three weeks' vacation.

—Mr. and Mrs. George S. Knight opened to over $1,100 at the Academy of Music, New Orleans, on Sunday night.

—Ella Wesner opens in The Captain at Tony Pastor's on Monday night. Miss Wesner has gotten out some very attractive window-printing.

—Edgar Strakosch has telegraphed Maurice Grau that Aimee's opening night in Toronto in Mam'zelle was such a great success that other dates have been cancelled and the three days' stay lengthened into a week.

—John Templeton seems to be making a success of Catherine Lewis. He has changed the style and business of the comedy Gladys, now called The Queen of the Circus, and introduced a circus-scene, with a horse and rider.

—One of the most unique stands of bills used on the road this season will be seen with the Oliver Byron combination. It represents a brick wall with the heads of the different characters in his play looking over at the passers-by.

—Messrs. F. M. Burbeck, Charles Stedman and Richard Dillon have secured the right to Esmeralda, and will produce it at popular prices throughout the country. They open in Pottsville, Pa., on Saturday night. Among the people engaged are Lizzie Goode and George James.

—The financial success of Judic's tour is already more than assured. The total receipts up to date are over $30,000, all of the subscription seats having been sold and netting between $17,000 and $18,000, while the sale of regular tickets has brought in between $12,000 and $13,000.

—E. E. Zimmerman, manager of James O'Neill's Monte Cristo company, has been visiting the Square this week. He says that Monte Cristo has been doing a really marvellous business since the season opened, and that John Stetson thinks he made a mistake when he sold out his interest in the play so cheap. Two night stands have been converted into three, and some of the three nights are played a week. The company will play in and about New York until December.

—Jacobs and Proctor have adopted an increased scale of prices on their New York and Canadian circuit, with seventy five and ten cents as the maximum and minimum, respectively. Their theatres in Albany, Troy and Rochester are doing an immense business. All the business of the firm is transacted in Albany.

—Frank Mayo has decided to lengthen his stay in Nordeck in New York by transferring the play from the boards of the Third Avenue Theatre, where it has been doing a good business, to the Grand Opera House at the end of the present engagement. It will therefore be given its initial representation at the West side house on Oct. 12.

—One of the little colored boys in The Comedy of Errors made a great hit at the professional matinee last Thursday afternoon. After delivering a roll to one of the Antipholi, he turned to make his exit. His comical appearance, however, made some of the audience titter. He faced the audience, and a grin that almost seemed to separate his head in two, overspread his face. In a moment the audience were convulsed with laughter, and the little fellow was compelled to respond to three encores.

—Louise Balfe was to have filled next week in Toledo and Detroit, but the dates have been cancelled. She opens at the Temple Theatre, Philadelphia, next Monday night, presenting Dagmar. W. H. Daly will superintend the production. The company is now rehearsing in Philadelphia. It includes Clara Grady, Blanche Plunkett, Hamilton Harris, Fred. Roberts, James F. Horne, James C. Callahan, Spencer Harrison and J. T. Dickson. Joseph Havlin goes in advance.

—Harry Jackson arrived last week from London, where he had gone to look after the affairs of his father, the well-known comedian, recently deceased. Mr. Jackson has brought over a lot of plays to dispose of, and has entered into an arrangement with a party on the other side to exchange plays, each keeping his eye on successes as produced. He says he saw many good things in the dramatic line while in England, among others The Magistrate, which he thinks funnier than The Private Secretary, and which he believes will be a great success here.

MANAGERS' DIRECTORY.

ABERDEEN, MISS.
TEMPLE OPERA HOUSE.
G. W. ELKIN, - - - - Manager
This Opera House has a seating capacity of 1,000. Improved lighting arrangement. New Scenery from Sosman & Landis, Chicago. Stage, 35x40. Proscenium, 25x30.
It is situated in the best show town in Mississippi. Population, 6000, and of a theatre-going desire. First-class attractions draw good houses.
NOW OPEN FOR DATES.

ASTORIA, OREGON.
OPERA HOUSE.
Seats 1,000. Fine Stage. Population, 8,000. Share or rent. Also fine bill-boards. CARL ADLER, Manager.

CIRCLEVILLE, OHIO.
COLOSSEUM OPERA HOUSE.
Population 8,000. Seats 900. Pop. of town and country within radius of 10 miles, 25,000. T. BLACKSTONE.

CORNING, N. Y.
HARVARD ACADEMY.
Population, 8,000. Seats 800. Entirely refitted with good stage and scenery. Only theatre or rink in city.
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Henry Pettitt has chosen for his study a long, low room on the ground floor, terminating in a broad bay-window, two sides of which are filled with light stained-glass, while the central compartment opens upon some steps, which lead down among the creepers to a grass plot, where a shady pear-tree and a giant umbrella invite you to read and write at your ease in the hot and uninspiring days of July and August. Over the mahogany writing-table hang one or two of Walter Foster's bright landscapes, with a pair of charming portraits by Frank Miles. The pictures of his uncle, J. P. Pettitt (an artist of no common merit), occupy a prominent place on the walls, and you will also notice a drawing by Jefferson the actor, and a sketch by Frederick Vokes. For Henry Pettitt the world in which we live is only a vast storehouse of dramatic action and scenic effect, and everything about him reminds you exclusively of plays and play-making. The various bookcases which line the room are crowded with the works which are so essential to the mysteries of construction, dialogue and situation. Here, for instance, is a complete series of the *Illustrated London News*, the fruitful source of so many successful "sets," which Henry Pettitt flies to now and then as a means of recreation when he is too jaded to look at anything else; next to it dwells the "National Encyclopædia," and close at hand are to be found two powerful aids to dramatic sensation in the shape of "Russell on Crime" and "Roscoe's Digest of the Law of Evidence." Shakespeare, Scott, Dickens and Macaulay have each appropriate place in the collection; but they are perhaps hardly as serviceable as "La Fontaine's Fables," a family Bible rich in Scriptural engravings, or the much used volumes of "Picturesque America" and "Picturesque Europe." On one side of the table is a cabinet containing the neatly-written and carefully-bound scrip of over forty dramas; on the other, a nest of drawers duly labelled "The World," "In the Ronks," "Drury Lane," "Returns," "American Interviews," "Messrs. Gatti" and "Pantomimes."

There are a few more amusing *raconteurs* than Henry Pettitt, and the inspection of his household gods can hardly fail to elicit one or two good stories well worth remembering. When you are looking over the "American Interviews" he may, perhaps, graphically describe the visit of the special correspondent who found Pettitt's *vieux cognac* so excellent that he was compelled at length to leave the subject of the interview to write the article on himself; and "Pantomimes" may possibly draw forth the tale of a notable managerial exploit at Gloucester, when he found his stock piece had been played the previous year, and he was compelled to sit up the whole of one cold Christmas night to convert Dick Whittington into Robinson Crusoe, only to have the sublime effect of the rising sun of his transformation scene (a bargain from the Grecian) seriously compromised by too evident traces of the hob-nailed boots of the stage carpenters, which the pit insisted on audibly attributing to the traditional footprints of faithful Friday. Every receptacle in the table itself is crammed with songs, poems, draft-plots, stray notes, "constructions," and unacted plays. Henry Pettitt, early in his career, learned from his friend Charles Reade the inestimable value of a commonplace book, and a corner of the study is dedicated to newspaper cuttings, a pastepot, and a sizable pair of scissors, which share a particular table with an album of prints and photographs—the source of many an excellent theatrical scene. Here, on the first page, is the "Devil's Hole, Jersey," which did good service in The Black Flag; then come the pretty village of Penshurst, which looked so well on the Adelphi stage in In the Ranks, and Potter's Training Stables at Epsom, reproduced with singular fidelity in Taken from Life; there are the photographs of the sad Soudan and Trafalgar Square, which helped so materially in the creation of the realistic effects which fairly astonished all those who crowded Drury Lane last Saturday to see, in the first performance of Human Nature, the greatest scenic success of modern times; and the picture of the old stone pier at Lynton, which, next Boxing Night, will be transferred, along with Harbor Lights, from Devonshire to the Strand. Near the door is an ingeniously contrived colored map, which shows you at a glance the theatrical capabilities of every town in the United Kingdom; a pile of cut foolscap lies in convenient proximity to the blotting-pad on the table; while a small bundle of checks for authors' fees, just to hand, and thrust carelessly into one of the pigeon-holes, tells you that, in addition to five plays running contemporaneously in America and Australia, The World occupied last week the boards of the Pavilion, while Love and Money was still delighting transpontine audiences at the Surrey, and the Black Flag and Her Majesty's Pleasure were being played at the Britannia and the Marylebone.

In the midst of this typical playwright's workshop sits a tall, spare man in the prime of life, with a heavy tawny moustache, such as a subaltern might envy, and fair hair falling persistently over his forehead. He is clad in a Paisley dressing-gown (which bears the usual traces of much writing), and is turning listlessly over the best-known standard books on America, in search of incidents for Columbus, which is one day to take the hearts of our friends across the Atlantic by storm. He has just lighted on a wonderful effect of forest scenery, which he thinks will look well with a dark cloth in the foreground; but he closes the volume as you enter, and does not seem sorry to forget the anxieties of Human Nature and Harbor Lights for a time, while he chats to you of play-making, dramatic collaboration, and himself. Henry Pettitt's ancestors were Huguenots, who settled in Essex during the troubles of 1685. His father was a civil engineer, whose inventive genius made everybody's fortune except his own, and who finally lost nearly all he possessed over a cotton-machine patent in which he saw a veritable El Dorado. So Henry Pettitt had to shift for himself, and at fifteen was playing a small Irish part in a pantomime called The Rose of Clarney, at Sadler's Wells. He soon became a zealous contributor to the *Boy's Miscellany* and other kindred journals; but his only remuneration was a prize microscope, which realized ten shillings, to be subsequently spent in a high tea and visit to the Strand Theatre. He next managed to obtain a junior clerkship at Pickford's; but poetry-writing, plot-making and burlesque lectures were not thought to be necessary qualifications for the Down Carriage Department, and he was politely requested to resign. His superior knowledge of geography then gained him an usher's desk at the North London Collegiate School, and he remained there as one of Dr. Williams' assistants for nearly six years. The pupils were at first inclined to rebel against their youthful master; but he soon became a general favorite and managed to make the dryest lessons interesting and attractive, teaching history by the light of romance, and taking the boys of North London in imagination all over Europe with the aid of Bradshaw, Cook's Circulars and Murray's Guides. While keeping order in school, the writing of stories, sketches and songs continued, and "The Scamp" had made the fortune of a well-known vocalist, when Mr. Morris Abrahams awarded his first piece, Golden Fruit, with the munificent sum of five guineas. He had already met Paul Meritt, and the two young men wrote British Born together for Mr. George Conquest at the Grecian. The play proved to be a signal success, and Henry Pettitt bade farewell to his pupils in Camden Town, to associate himself with travelling dramatic, operatic and equestrian companies, and thus acquire a practical knowledge of the stage. On his return to London, two years later, he became treasurer of the Grecian Theatre, and, in collaboration with George Conquest, wrote Queen's Evidence, which has since been played in every part of the world, and is now the property of Augustus Harris, who will reproduce it some day at Drury Lane. He afterward composed The Black Flag for Mr. Conquest's successor. In 1880 he wrote The World, in conjunction with Augustus Harris and his old friend, Paul Meritt; and while in America arranging for the sale of his copyrights, he received one afternoon a brief telegram, which, by reason of the difference of time, informed him that he had that evening scored another victory. There is no part of his career about which Henry Pettitt has more to tell than his stay in the States, and it was mainly his evidence and a clever detection of fraud he effected in a case relating to the "memorizing" question which brought about the change of law which now permits English dramatic authors to sell their plays, under the protection of the Property Act, to American managers. Once again at home, he produced his pantomime of King Frolic at the Grecian, and wrote The Nabob's Fortune for the Hanlon-Lees. His success in Taken from Life, at the Adelphi, secured him a permanent engagement from the Brothers Gatti, and in the following autumn Pluck, the joint work of Pettitt and Augustus Harris, was bought out at Drury Lane. He next wrote Love and Money with Charles Reade, and then In the Ranks in collaboration with George R. Sims. The run of the last-named play is unprecedented in the history of melodrama. For nearly two years Henry Pettitt has been busy with the elaboration of Human Nature, having once again Mr. Harris as his collaborator; and he is now engaged in the outlines of Columbus, and in filling in the details of Harbor Lights, in conjunction with Mr. Sims.

The copyright of his plays secures him a handsome income, and he thinks the British drama was never more flourishing or more profitable than it is at present. He believes rather in writing for the necessities of the hour than for the praises of posterity. He holds collaboration to be necessary nowadays, by reason of the demand for an amount of movement and incident, which can only be furnished by a combination of talent, industry and idea. He considers it an advantage for one writer to watch jealously the work of another, and solve any difficulties which may arise by mutual discussion. The manner in which Henry Pettitt speaks of his different collaborators is characteristic of his kindly and generous nature. He confesses frankly that George Conquest taught him the rudiments of the art of construction; that Charles Reade's masterly grasp of an idea or situation has never, perhaps, been surpassed; that George R. Sims has no rival in the composition of strong character and emotional sketches; that Paul Meritt always gives proof of an incentive genius and industry in his work; and that Augustus Harris possesses a surprising fertility of ideas, a marvelous rapidity of thought, and a natural gift for dramatic effect and situation. Henry Pettitt ascribes his success to his going through the world with his eyes open; but as he turns once more to his American studies, he cannot help admitting that in this epoch of candid criticism, the making of plays is wholly fatal to one's peace of mind. "If you write poetic lines," he says, "you are guilty of highfalutin; but if you stick to simple dialogue your style is bald and deficient in that unknown quantity called literary merit; if you put in smart things you are flippant and rude, whereas, if your characters talk naturally you are prosy and commonplace; if your situations are strong you are transpontine, but if you are quiet they are ineffective and uninteresting; if your audience weeps, it should have been amused, and if it laughs it ought to have been treated to instruction and moral elevation. The modern playwright's art is one continued illustration of the ancient fable of the old man and his ass. It may be profitable, but you must be prepared to sacrifice present rest in the hope of future fame." With these reflections, Henry Pettitt goes to work again once more on the rough draft of Columbus, to which you reluctantly leave him. —*London World.*

George L. Stout and Fred. Williams claim that the whirlpool scene in The Breadwinner is an infringement on their play, The Blackbird, produced at Harrigan and Hart's Theatre Comique in August, 1882. Having warned Charles Overton and Walter Sanford against producing the scene, they have now begun an action for damages. It appears that Edward Harrigan had agreed to reproduce The Blackbird at the New Park Theatre, next Spring, and had afterward threatened to cancel the date unless the owners could prevent the production of the whirlpool scene—a strong feature of the play—in The Breadwinner. The case will have an early hearing.

Fred. Williams, of Theall and Williams, managers of the Novelty Theatre, Williamsburg, reports that since the opening of the house, a month ago, the receipts have been, fully $3,000 over those of the same time last year, or almost an average of $1,000 a week. This large business has been done, too, without the aid of any extraordinary attractions, and as James O'Neill is to play Monte Cristo there next week, to be followed by Lester Wallack the following week in Rosedale, which has never been seen in that city, Mr. Williams feels that he will be able to boast that his season will have had one of the most auspicious beginnings any manager could possibly wish for.

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